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**ART DIGEST**

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*The Editorial by Joseph Hirsch. In "Arizona Plan" Collection*

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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Credo of a Critic

ARTISTS are not the only ones worrying about their proper role while their nation fights for its existence. Writers of the art press have their moments of indecision, if not downright mental defeat. As the most active catalytic agent between the public and the artist, we are faced with the very human temptation "to be kind to artists" for the duration. The devil knows they have troubles enough these days. But would such an attitude actually be a kindness?

Arthur Millier, critic of the Los Angeles Times, answering a complaint about "panning" a local show, cracks open the entire question and presents a workable credo for all art writers. It is Millier's opinion (and mine) that candor helps art, and consequently the artists, more than does empty hypocrisy.

Writes Millier: "I know my tribe of newspaper art critics fairly well. We are terribly aware that behind every work of art is a human being with a normal, sometimes an abnormal, belief in what he has made. Even worse, we know that usually behind the artist is a family dependent upon his earnings. We are further aware, most of us, that our judgments are hurried and far from infallible.

"All of which might suggest that our best course would be to make every week a 'be kind to artists week,' eschew opinions upon art and fill our columns with sweetness and light."

Such a move of appeasement Millier rejects with true newspaper bluntness. Year in and year out newspaper critics have but one choice—"to write honestly what they think, at the time." What about "being kinder" during wartime? "Well, it used to be, 'be kind to artists during the depression,' and then 'be kind to artists in prosperity because they are forgotten.' Why be especially kind during wartime, when useful jobs are legion? Artists are citizens, too."

Millier's conclusion is worth pinning in your hat: "No, there is only one pitch for the critic to play—tell what he believes is true. If he does this consistently he is certain to provoke the public's interest in the art he praises or pans. And the public, being free and adult itself, is quite capable of looking with its own eyes and forming its own opinions."

### Art Among the Soviets

IN THIS ISSUE appears a stimulating article on the place of the Soviet artist in the scheme of things as Russia stalemates the total war of Hitler with an even more total war. From this story, and from its sources—*Life's* All-Russia issue of March 29 and the bulletin, *Soviet Art in Wartime*—should come help for our own problem of art's essentiality.

It takes nothing from the heroic military victories of Russia, when one says that its "official" art, is about as far advanced creatively, as our most academic painting of the mid-19th century, when J. G. Brown was painting charming little bootblacks and Hovenden and Mount were at the crest of their sentimentality. Strangely, the most radical of contemporary governments nourishes the most conservative of painting. Repin remains the "Rembrandt" of Russian art. Few who visited the Russian Pavillion at the New York World's Fair will forget the happy academic illustrations adorning the walls.

In Russia, it would seem, the artist is given by the state a social function to fill. This is the kind of sanity in art the people understand and love, the kind that gives an extra boost to their morale. And the Soviet artist has responded nobly to the demands of his state. The muse in Russia is a warrior. But, I cannot help thinking what Stalin would do with artists solely concerned with the bruises on their own souls—artists like the Russian-born Chaim Soutine. Also I wonder what he would do with the expressionistic technique so prevalent with our own American Communist artists. Probably put them in a factory or send them to some good drawing master, for I cannot see the Russian bricklayer any more responsive to creative art than his American counterpart.

### Hipped to the Tip

WHEN, four issues ago I commented rather carelessly on the current cult of swing record collectors, I had no idea what I was stepping into. Since then I have talked with numerous collecting artists, particularly Phil Guston and Bruce Mitchell, and now realize the ever-growing popularity of this desire. Letters from confirmed "hep cats" have made me timid about opening my morning mail; and never in my life have I been so thoroughly curry-combed as in the following letter from Ralph Berton, conductor of "Jazz University" over station WBNX:

"My friend Stuart Davis drew my attention to your remarks on jazz in the Feb. 15th issue.

"As you so evidently pride yourself on knowing nothing of a music you consider so far beneath you, what I'm going to say cannot offend you.

"But your ignorance of jazz is so complete—in Mark Twain's words, it covers the whole subject like a blanket, with no holes anywhere—that I despair of knowing where to begin. I confine myself to exposing some of your specific howlers, hoping at least to leave your readers with the thought that it may be better, after all, to talk of the things one knows, at least for an editor.

"1. The main difficulty in any discussion between the snobs and the jazz-appreciators is that they aren't both talking about the same thing; i.e., the jazz the collectors collect is not 'those noises which issue incessantly from our radios.'

"Those 'noises' are a carefully manufactured commodity, as standardized as chewing-gum, and known to the trade as 'commercial.' The musicians who grind it out love it no better than you do—but you know a girl must live.

"The jazz of the collectors is completely different in every important way, a generally creative music, mostly (but not necessarily) improvised, fashioned with love and sincerity—and great expertness—by so-called non-commercial musicians; musicians who cannot, or will not, join in the making of the chewing-gum music, and as a result frequently remain poor all their lives or even starve for their principles, quite like 'respectable' artists.

"2. You, Carlyle Burrows, Emily Genauer, *et al.*, presume to tell us what jazz 'expresses.' It may be cacophonous at times; some of it may have 'nervous tension'; some is folk music; some may have depth; some may be very well described as 'two-dimensional.' But all these questions, Mr. Boswell, are things which you and your fellow custodians of the True and the Beautiful are just in no position to decide, because you simply know nothing at all about the music, and think far too highly of yourselves to learn.

"If you doubt me, let me ask whether you think you could tell one kind of jazz from another? Recognize a blues? Differentiate between one musician and another by ear? Memorize accurately a typical jazz improvisation? Trace the influences in a particular improvisation?

[Please turn to page 27]



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## THE READERS COMMENT

### A Plea for Unknowns

SIR: It is encouraging to read of honors and purchases that come to some American artists of merit. It is also stimulating to know that many of the smaller institutions are intent on forming new collections of outstanding works. There appears to be a wide field of opportunity, but in my opinion the same is narrowed down to a few selected artists who are given all the advantages of this encouragement.

This makes it possible for the exclusives to do all the judging, thereby giving greater opportunity to fewer competitors. I do not imply that these individuals are not sincere, but I believe in the greatest good for the greatest number of worthy exhibitors. An important fact of the last decade or so is that our current exhibitions of contemporary art have not increased in size, although we have a larger population. Since other items are rationed these days why not ration prizes and purchases so that more artists will be benefitted. Also, where there is a jury the representation by one painting should be sufficient. Let us hope that a more impartial procedure will be adopted.

—THERESA BERNSTEIN, New York.

### That Missing Staple

SIR: The very day I read your editorial about the elimination of the little staple, my husband came home from the army post with a new "field jacket." It had thirteen price tags stapled to it. Now I do not object to the saving of metal for the government to use, but I do object when I see the government waste it. I am enclosing the price tags from this one jacket to substantiate my statement. You may remove the staples and put them in my next 13 DIGESTS.

—MABEL B. HUTCHINSON,  
Riverside, Calif.

### It Takes Perception

SIR: I would like to answer R. K. Stockwell, who is so disgusted with American art that he does not trouble to renew his subscription to your magazine. The matter of subscription renewals is not particularly pertinent here; the significant issue is Stockwell's underlying attitude.

Instead of sitting snugly among the old masters, people like Mr. Stockwell should occasionally indulge in some original thinking, and make at least a faint attempt to discover the worthwhile qualities of American art, to distinguish the genuine creative personalities from the sensational virtuosos. Naturally this demands courage and perception.

—PVT. EDWARD H. BETTS, Fort Bragg, N. C.

### Didn't Fail Him

SIR: Although I have been in the Army several months, the DIGEST has never failed to catch up with me. It has never failed to please me. It makes up for all the letters some people promise to write but never do.

—CLYDE SINGER, Camp Rucker, Ala.

### Less Neo-French

SIR: I was much interested in your article "Foreign Entanglements" and the ensuing controversy. I am sure that the vast majority of art lovers will agree thoroughly with you in your dislike of the "sickening subservience to Europe." Let's have American art, rather than Neo-French!

—ROBERT VOSE, Boston.

Helen Boswell; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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The Art Digest



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# The ART DIGEST

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## Arizona Plan Collection to Be Previewed at Metropolitan Museum

By Bruce Mitchell

THERE has long been a fairly prevalent idea that collecting art, especially in sizeable numbers of paintings, is an experience reserved for millionaires. Added to this is a phobia that the relation of the public to the art gallery is strictly a "Spider to the Fly" affair, the art dealer being the crafty spider.

Nothing could be farther from the truth. Collecting fine art can be done with the most modest expenditure. And the art dealer, a perfectly normal and honest person, can make this possible. The gasoline industry in peacetime made much of the fact that they gave away air, water, windshield wipes, and road directions to Peoria. Nobody, so far as I know, has publicized the art dealer who exhibits fine works of art, free as air to enjoy, and without compulsion to buy anything.

The story of the "Arizona Plan" is conclusive proof of these facts. Last year the donor of the University of Arizona collection and I discussed the possibility of starting this enterprise. The donor, a former philatelist, was at that time laboring under these prevailing misconceptions about art. A few tentative trips to art galleries convinced him that his fears were unjustified and that art is indeed a vital and worthwhile interest. So much so that he decided to sell his collection of stamps

and devote the proceeds to buying art.

The University of Arizona collection of Modern American Paintings, to be shown at the Whitney division of the Metropolitan Museum April 7, is a culmination of his plan. Our first talks had

Young Artist: JAMES D. PRENDERGAST



centered around the future of American art. He asked me if it might not be benefitted by private individuals donating to art centers instead of collecting for their own pleasure. Was this idea possible, and could it be accomplished at a moderate cost?

In the establishment of art centers, valuable ground had been broken with the program of the Federal Art Projects in founding some ninety art centers throughout the country. This step has laid a groundwork for the increase of our artistic growth, the opportunity for more participation by more of the people. Unfortunately this work had been curtailed.

We decided that such an idea was possible and embarked on a "five year plan," the purchase of fifteen or twenty contemporary works each year.

But where should the collection be set up? In my travels as a Guggenheim Fellow throughout the country, I had found that the Southwest was particularly devoid of such collections. The donor, as a one-time resident of Arizona, was particularly interested in the cultural progress of that part of the country; so the University of Arizona at Tucson was settled upon. Tucson, fifty years ago an oasis of a few dwellings, today is growing rapidly as an artistic center.

President Atkinson of the University of Arizona welcomed our idea and proceeded to set up the University of Ari-



*Industry*: STUART DAVIS

zona Gallery of Modern American Paintings. James Donald Prendergast of the faculty was added to the committee of advisors for selection. It was decided to include a wide diversity of expression, from realism to abstraction. Only the work of living artists was to be purchased, and these should include works of little-known as well as well-known painters. Any doubts that we might have had as to the plan were swept away by the experiences of collecting the first year's acquisitions. Artists and art galleries were equally enthusiastic about this new plan for the dissemination of contemporary art.

By the time the second year's collection was being assembled, interest in our plan was growing. Mrs. Juliana Force of the Whitney Museum liked the idea and, equally important, the high standard of the work so far selected. She decided to give an exhibition to this group. The committee went ahead with plans to complete the collection soon. Our artists needed support now. We believed that this decision would encourage others to "keep the ball rolling." Francis H. Taylor, director of the Metropolitan Museum, was equally interested in the plan and at the time of the amalgamation of the two mu-

seums recommended that the exhibition be held at the Metropolitan.

What was the situation in other colleges and universities? Inquiries showed that such an idea as ours was definitely needed. In the past bequests had in general coincided with the foreword that Juliana Force wrote for the current catalog. In part, she says, "Too often the results have been a miscellaneous accumulation of objects, sometimes described by their bewildered custodians as 'pictures and statuary.'" The colleges and universities are anxious to correct this condition. Their requests are invariably for fine examples of what the artists are doing today.

That the donor is a modest man is evidenced by his remaining anonymous. His one desire is that others will take up the idea of "collecting to give," and thus establish a firm foundation for our art of the future.

He disagrees with people who say that, because we are at war, art can or should be relegated to the wayside. "Let these people," he says, "compare notes with the attitude of our United Nations brethren. The Tate Gallery, famous English museum, redoubled its purchases of contemporary art at the time of the blitz. Last year when the



*Hannah Armstrong*: BOARDMAN ROBINSON

fury had subsided an exhibition of these new acquisitions was held in London. The action of our Russian allies in holding exhibitions of painting during the desperation of the siege of Leningrad is an example of the value of art to a wartime people; as is the recent exhibition at the Museum of Modern Art of the paintings recently made by the artists of China."

Thus, in donating small collections of vital art now, we are contributing to the ideals for which we are fighting. Our government realizes this and encourages the man of means to buy for the public good by allowing him to present bequests of this sort.

How can other such collections be made and what would they cost? This collection, an unusually large one of one hundred works, cost approximately twenty thousand dollars. As to individual pictures, this sum averages about \$250 for the oils and about \$90 for the watercolors and drawings. It should be pointed out that twenty-five works, one fourth of this group, would form a very adequate collection for most of the colleges who have written to us. This would require an expenditure of five thousand dollars. Is this an outright expenditure? No! If your income is twenty thousand dollars per year, a donation is approximately 50% deductible from income tax. If your income goes into the fifty thousand bracket, the deduction is about 75%, and so on.

I hope that a great many people will attend the forthcoming Metropolitan exhibition and that among them there will be some who are able and disposed to start a collection of this kind. We would be glad to offer the assistance of our experience to others interested in the future of American art. Communications can be written to me or James Donald Prendergast in care of the University of Arizona, Tucson, Arizona.

[Ed.: The reproductions on the cover and on pages 5 and 6 were selected as representative of the Arizona Plan Collection. Others appeared in the December 15 issue of THE ART DIGEST.]

*Hudson Autumn*: BRUCE MITCHELL. Acquired for University of Arizona





## How Artists Fight

IN RUSSIA today, "Art" means music, acting, dancing, singing, caricaturing, and graphic recording of historical events. Art is very much alive in the Soviet states and very much a part of the fight to annihilate Hitlerism.

A sizeable bulletin called *Soviet Art in Wartime*, issued by the Embassy of the U.S.S.R. in Washington this month, gives a report on the extent and intensity of the work of gifted artists in all fields in wartime Russia.

Soviet painters are not "expressive" artists exploring their own souls. To quote *Life* magazine for March 29 (the all-Russian issue): "Subtleties of modern painting do not much interest the Communists. For art in the U.S.S.R., like everything else, has a job to do."

Composers of music and painters of pictures, work alike in a propaganda program, setting forth the ideals of the struggle to liberate humanity "from the brown plague." Dmitri Shostakovich, speaking before a meeting of the Representatives of Soviet Arts in Moscow in November 1942, declared: "To brand fascism, to fan the people's hatred of it, to show by means of art the true countenance of Hitlerism—this must form today the sole aim of all our art activities." Thus, one of Russia's greatest artists spoke for all of them.

Practically, this is how it works: Singers, musicians, actors and dancers, go off to the front, to air bases, hospitals and beleaguered towns, to bring courage and refreshment to combatants and the wounded. Composers are removed to the comparative quiet of the Caucasus to write patriotic songs, suites, marches, quartets and operas. Artists are put to depicting heroisms of the people in the great struggle, to illustrating news bulletins in hand-painted posters, called TASS "Windows," which are displayed on Russian walls. And they make posters for German consumption which show guerrillas, moving ghostlike behind the lines, place during the night on the streets of occupied towns.

Dmitri Shostakovich wrote his already world famous Seventh Symphony in Leningrad last year during the siege. He wrote into it the valiance of the Red Army and the residents of Leningrad who rallied "as one man to stop the arrogant foe." And actors of besieged Leningrad formed a "platoon" and gave more than 1,000 concerts during lulls in the fighting.

Vladimir Sofronitsky, concert pianist, declares in the Embassy's bulletin that musicians of Russia today make their art "nourish the spirit of the people that they may be stronger in the fight." Sofronitsky performed a program of works by Beethoven, Scriabin, Schumann and Chopin, during the Leningrad siege. The weather was 3° below zero; there was no heat in the Pushkin Theater; the defenders of the city (the audience) sat muffled in heavy winter coats and wore felt boots. Sofronitsky played (his best, he says) in gloves with the finger-tips cut out.

Art in Russia has been slanted towards the immediate life and aspirations and defenses of the Soviet Republic since the days just before the Civil War. The friendship between artists and fighters has gradually progressed to the point of a permanent



*The Studio: JOHN KOCH*

## Koch Exhibits Quietly Charming Canvases

THE out-of-this-century feeling that has long made John Koch's paintings agreeable to look upon is even more evident in his exhibition of recent paintings, current at the Kraushaar Galleries through April 10. Koch, quiet, reserved and thoroughly relaxed in his painting, continues on his undisturbed way, anxious only to record sincere impressions of eager-eyed and wistful children, richly hued blooms, luscious full-bodied nudes with opalescent skin.

Koch classicism in its highest form is found in *The Studio*, in which one of his elegant nudes and an interior theme are happily combined and especially well done. Romantic in both feeling and approach is the large gracefully flowing figure study of a male Adonis and a

glorified female in *Creation of Eve*. The ambitious subject painting *The Fitting* goes back to the Hawthorne-Miller tradition, as does the striking study of the little girl *Christine* in a striped dress.

Tranquility of mood, an important factor in the painter's work, permeates the large interior *Museum Visitors*, an austere work reflecting some of the awe and tomb-like quiet that usually goes with museum visiting. Other interesting canvases are the study of the artist's wife in Spanish dress and the intent self-portrait of the artist with sleeves rolled up and arms akimbo. Koch is particularly satisfying in the interior with flowers called *Asters* and in the *Head of a Child*, a beguiling brunette Miss of seven or so.—H. B.

cultural relationship. "Since the great Patriotic War began," the bulletin reports, "more than 200,000 performances of concerts and plays have been given to the men of the Red Army, Navy and Air Force. Many actors have earned the proud title of 'One Thousander' for performing in at least 1,000 productions at the front."

In Moscow, the TASS studios are manned by a fraternity of 200 graphic artists and literary talents, many of them women, who put the current facts of the war into words and pictures.

Art is a national development, rather than a natural one, in Russia today. By the quality of the paintings in the collection of Joseph E. Davies, ex-Am-

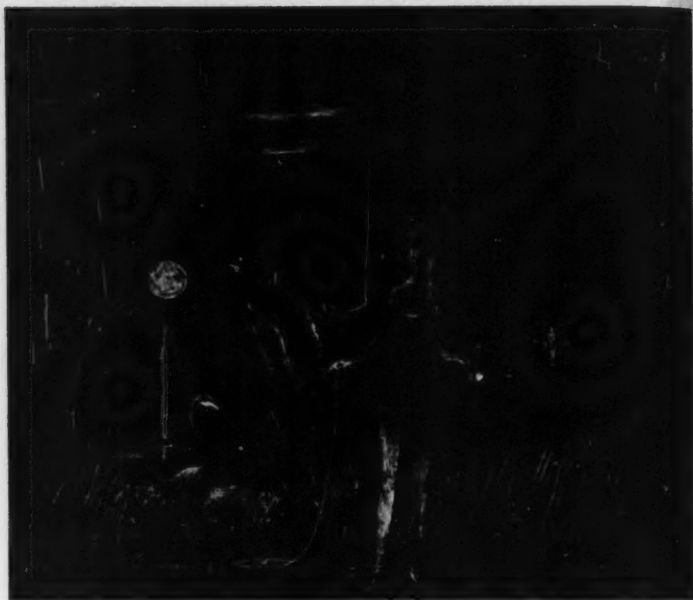
bassador to Russia, as reproduced in *Life's* article, it is seen that painting, since the Civil War, is an ordered dish, designed to promote national unity. So were the paintings displayed in the Russian Pavilion at the World's Fair in 1939. Happy, heroic people working or fighting well, appeared on ultra-conservative murals of heroic size.

But at least it is not true of Russia that "When the guns roar the muses are silent." To quote again Shostakovich, who puts his pen to work upon musical scores of inspiring monumentality: "When our guns roar, our muses sing with a powerful voice. No one can ever succeed in knocking the pen out of our hands."—M. R.





*The Holy Family*: DARREL AUSTIN



*Leda*: DARREL AUSTIN

## Darrel Austin's Brief, Brilliant Career Reviewed in Retrospect

TIGERS of all ages and dispositions began to appear in swamp waters and slimy grasses in the Fall of 1940, and people in New York, who visited the debut of Darrel Austin at the Perls Galleries, fell under the spell of feline eyes that fascinated.

This Darrel Austin, dark horse artist from Oregon, has caused a lot of flurry since his appearance on the New York art scene. In the short space of three years, his fame and fortune has leaped with a bound never attempted by any of his catamounts, lions or tigers, who are prone to lie as flat as their flexible cat bodies can hug the ground, and to stare out of the canvas with macabre gleam. And museums gathered the felines, and the transparent nudes who came from nowhere on a ray of moon-

light to inhabit swamps, or to dip long slender feet into oozy mud. They put on a succession of shows that barely kept up with the Austin output.

Now that Austin has hung his palette knife on the wall and is waiting for instructions from the draft board, the Perls Galleries pause for a reflective look over the Austin development.

The retrospective exhibition contains work done prior to the 1940 show, and selected milestones in a development which came, finally and quickly, to a mediate understanding of his powers. Today, Darrel Austin paints in a most original manner, though he went through a bit of Gauguin and quite a lot of Soutine, before striking a stance of his own devising.

What Austin does with the animal

kingdom, no one else has done. The gorgeous *Tigress*, a 1943 canvas, as fantastic as it might be to contemplate such a creature lying amid rushes in the moonlight, displays more personality than almost any portraited person you can name. And *The Black Bullock*, painted last year, stands for all the arrogance of all maledom in the superiority of his bearing and the insouciance of his gleaming eye.

It is extraordinary, of course, to review by retrospective exhibition an artist whose work has been of such short duration and his fame, necessarily, confined to a few localities—time not having allowed a widespread acquaintance. As interesting as the exhibition may be to those who have been alert enough to see the main Austin output as it lingered briefly in the gallery before finding an avid collector, those who make initial acquaintance with Darrel Austin at this show will find him less than thrilling.

*The Holy Family* (1935) and *Hagar and Ishmael* (1937), however, are both very exciting paintings. They've marvelous whites, with a plasticity and pliance in the grouping of flowing but solid forms, which he later abandoned as he began giving the whole of the canvas to one single being, centered in the canvas. *The Catamount* (belonging to the Museum of Modern Art) is alone in his canvas. *Girl and Her Wand* is centered in marshy landscape, as is *Girl in the Brook*, one of the loveliest figure pieces. *Leda* is fragile and dark and sparse.

Austin is one of the most serious painters one is likely to encounter. He will not release a painting from his studio until he is confident that it could not be better. His confidence is strong. Austin frankly considers that his work is the greatest of all time. You can see, from this 1928 to 1943 review, that it is not a formula Austin places his stock in, but in himself. For year to year, his pictures differ strongly, grow more completely Austin.—M. R.

*The Catamount*: DARREL AUSTIN. Lent by Museum of Modern Art



## They Wanted: Realism

A PRESS RELEASE from the Museum of Modern Art announces that many pictures were purchased from the late exhibition: *Realists and Magic Realists*, held at the Museum during March.

Carrying realism straight through in this featured performance, the Museum made it known that these pictures were for sale (most contemporary art is always for sale in museum exhibitions), and the public stepped up.

The Modern had itself purchased four of the pictures hung in this show, during the past year, but only now discloses this fact. The accomplished John Ather-ton's *Christmas Eve* and his *Construc-tion* belong to the Modern; and they also now own Clarence Carter's large oil of *Jane Reed and Dora Hunt*, the sunbonneted railroad scavengers. H. D. Rothschild's pencil drawing of his own head is the fourth of the Modern's con-firmations that they like what they show.

To purchasers outside the Museum, whose names are not given, went Ather-ton's *Barn Detail*, an oil; Cadmus' etching *Youth with Kite*; Cartier's *Hemlocks in Winter*, an oil of Bronx Park; Ha-rari's *Lavender and Lace*, a super-real oil painting; two Kupferman lithographs of Victorian mansions; one litho by Lozowick; Papsdorf's oil of *Autumn Leaves*; two Charles Rain oils, *Encoun-ter* and *Flower Portrait*.

Three Rothschild pencil drawings (bringing the total of his sales to four); one *Barbor Pole* (the one on Skillman Street) by Miklos Suba, and a Wengen-roth lithograph named *Roof Garden*, complete the list of realisms which found happy homes with the public to whom this show was slanted.

During the last week of the exhibi-tion, Albright's Artists for Victory first-prize winner, *That Which I Should Have Done, etc.*, came down from the Metro-politan to join its brothers at the Mod-ern. Neither the Metropolitan nor the Modern could afford to purchase this canvas which bears a price tag of \$60,-000. (It is told that Artist Albright offered his painting to the Chicago Art Institute, who inquired its price, for \$30,000, plus a little Vermeer in the Chi-cago collection.)

### Victory Stickers

Artists for Victory, Inc., has been strongly behind the making of War Posters from the start of their incor-poration last summer, and has received a tremendous number of excellent pos-ters which have not been made up and used as bill-board jobs. The organiza-tion is now negotiating with the Treas-ury Department in Washington to have the best 50 of these posters put out as labels in full color, approximately 1x2 inches, and sold for letters and pack-ages.

### Print Jury Announced

The Laguna Beach Art Association an-nounces the jury for its Second National Print and Drawing Exhibition, to be held May 1 to May 30. Jurors are: Ar-thur Millier, art critic of the Los An-geles Times; Peterpaul Ott, nationally known sculptor; Paul Landacre, noted artist and printmaker.



*Self Portrait, Richmond:* ALBERT STERNER

## Albert Sterner, at 80, Displays Vital Spirit

ALBERT STERNER is a veteran painter who continues to progress as the years go by. There is no letting up, spiritually or technically, in the work of this octo-genarian (we can call him that since March 8). Seeing his latest display of paintings and drawings, at the Klee-mann Galleries until April 10, one feels none of the weight of years in these ex-cellently painted canvases, alive with color and fluently executed. Sterner paints better today than he did even five years ago and, going farther back, better than when he did those famous Poe illustrations.

Born in London of American parents during the hectic days of our own Civil War, Sterner has seen art through many drastic changes—the modest creations of well-versed painters suddenly blasted by the art halocaust of the twenties; the depression with its unflattering American Scene in hot pursuit and now the great jumble of schools and tech-niques making up the art world as we fight a war. From those impressionable days at the Ecole des Beaux Arts and Julien's, Sterner, however, has been a painter with definite doctrine. Steeped in the tradition of good draftsmanship and free flowing pigment, he follows all the accepted standards of good crafts-manship.

Sterner's firmness of execution is best seen in the handsome still lifes and in the vigorous portrait *Irish Mechanci*, as young in spirit and dash as the work of a 35-year-old painter. Plaudits also go

to the figure study in white *Self-Port-rail, Richmond* and the deeply sincere *Portrait of My Son, Harold*. Some of the old Sterner theatricalism comes out in the somber study *Macbeth*, while a bit-ting bit of wit is caught in the gro-tesque female *A Patron of Modern Art*.

—H. B.

### Waves Still Breaking

Sales of Frederick Waugh paintings at the Grand Central Galleries, New York, continue to roll in as steadily as his big waves in the 88 canvases which make up the memorial show to Amer-ica's most successful marine painter.

In announcing an extension of the March exhibition to April 3, Erwin S. Barrie, director of the galleries, states that more than 20 Waugh paintings have been sold during the exhibition—which is practically a sell-out since most of the paintings were on loan from individual owners. Probably never again will any important group of Waugh paintings of the sea be assembled on such an extensive scale. At the close of the show, each returns to its separate snug harbor.

Mr. Barrie, never one to speak in un-due superlative, may be quoted as say-ing that Waugh sold more paintings during his lifetime (both as regards number of canvases and amount of money received) than any painter that has lived in any country in any genera-tion.



Landscape: FRANCIS CHAPIN

## Varied Talents Open New American Galleries

WITH A BACKGROUND of many years dealing in old masters the Mortimer Brandt Galleries, New York, have also turned to contemporary art with all of its challenge, variety and scope. Under the capable direction of Verna Wear, former director of the Argent Galleries, this new contemporary gallery subscribes to no art movement or school, the only considerations being artistic quality and originality of expression.

These assets are particularly evident in the examples by the prominent Chicago painter, Francis Chapin, whose influence on young Chicago-trained artists has been so emphatic as to earn the Eastern reputation of being "little Chaps." Seeing the work of the leader (Chapin's oils are not as well known to New York as his brisk watercolors), is a satisfying experience, especially since his oils retain all the flowing ease and artistic grace, as well as the sure workmanship and gay color that characterize his watercolors. Particularly notable is the large *Landscape*, glowing with vibrant hues and active design.

A definite talent and keen imagination are noted in the examples by Arthur Osver, whose forceful *End of Summer* adds much to the success of this first show. Osver likes big cities and

apparently never runs out of material to paint. From his window four flights up he has roof tops, clothes lines and a curious cluster of chimneys and ventilators, and aerial wires that swing free and easy "before ending up in an agonized kink." Hallways have personalities. From the beach Osver brings interesting debris, including a green rubber glove that might have belonged to a giant (see *End of Summer*).

Another able painter is Alfred W. Jan, former chef in the French army, whose two portraits, particularly *Artist of Our Time*, are distinguished by their sincere workmanship and well balanced thoughtfulness. Paul Mommer remains his dreamy self in the sensitive *Young Artist* and the deep-toned *Studio Still Life*.

Other artists represented are Cameron Booth, whose *Circus Horses* is much more successful than the loosely styled *Shoshone River*; the vigorous abstractionist Vaclav Vytlačil; Victor Candell, exhibiting an ambitious figure study *Art Student*; and the Hungarian-born sculptor Henry Schonbaun, best represented by the Honduran mahogany *Standing Woman*.—H. B.

### War-Slanted Art

Two war-slanted exhibitions are current at the Art Institute of Chicago until April 10. Silk Screen charts, produced by artists working for the Visual Aid Unit of the War Service Program, are object lessons used in the training of army and navy recruits. The 9th Naval District and the 6th Service Command find them invaluable; the lay public finds them profoundly interesting.

In the other exhibition James Sessions presents dramatic reports of such actions as the attack on Pearl Harbor, Colin Kelly's sinking of the Jap Battleship *Haruna*; Lt. Buckley's submarine attack on a Jap cargo ship. Sessions got first-hand knowledge of the sea as boatswain's mate in the Illinois Naval Reserve.

### Our Impressionists

Three of the leading American art galleries are pooling their resources this month to present a three-part review of American Impressionism, a phase of native art expression that produced a full measure of beauty. Opening April 10 at the Babcock Gallery will be an exhibition of selected paintings by Ernest Lawson. On April 19, the Macbeth Gallery will open a show of Theodore Robinson, his first since 1896. At the Milch Galleries, Childe Hassam will be featured April 26 to May 3. These exhibitions will be featured in the April 15 Digest.

## Watercolor Annual

THE AMERICAN WATERCOLOR SOCIETY is holding its 76th annual exhibition until April 14 at the National Academy's uptown galleries on Fifth Avenue. Every gallery was used to hang the 361 watercolors and pastels accepted by the jury.

It appears to be dead easy to get 361 good watercolors together and nowhere did the Society seem to stretch a point just to get enough paintings to fill the space. There are a lot of unfamiliar names among the exhibitors but no rank amateur talents.

What especially sets this annual apart from the usual ones is the wider sweep of subject matter. Hurdling the backyard clothes lines and factory town fences, the winter brooks, Gloucester wharfs and elevated trains, of which there are the usual number, visitors to this exhibition can come upon some uncommon sights.

With Tran J. Mawicke, for example, one can watch Negroes on the Mississippi levee carrying sand bags to block off the rising waters in the cold grey dawn. One may look in on a movie set of a Western, over the shoulder of Donald Teague, who paints a most detailed account of such a scene.

Arnold Hoffman has painted *Civilization 1940*, a cynical title indeed for a glowingly colored picture of wounded civilians being unloaded from cattle cars as an armed soldier stands guard atop the train. Other war subjects well handled are Sgt. Robert N. Blair's *Cross Country*, a ragged detail of soldiers traversing an even more ragged terrain; his *Government Issue*, a caricature view of an army wardrobe room; and Eugene Higgin's *Annihilation*.

Checked for overall charm are: C. E. Luffman's *Suburban Winter* (and this is priced \$15), Minerva Bourne's *Dismantled* (\$25), Alfred Hutty's *The Simple Life* (\$150), Allen Palmer's *Revival Day* (\$100), Telka Ackley's two bright still lifes at \$50, Edgun Valdemar Wulff's van Goghish wheatfield, *Gold* (\$25), John Shayn's child in rocking chair, called *Rustic Atmosphere* (\$300).

For originality: Stuyvesant Van Veen's detailed ditch between factory and cathedral, named *Etna, Pa.*, Frank Moser's *The Brook*, J. M. Guerri's *Watching the Storm*, Sgt. Bob Major's *Cain*, H. Mortimer Freer's *Apparition at Wildwood Hill*.

The other checks we made were for good painting, never mind the subject. They appear beside Charles Aiken's *Rhododendron*, Kenneth How's *Out for the Duration*, Julius Delbos' *Gloucester Harbor*, two Frederick Whitaker colorful views of New York; Peter Helck's *Night Shums*, locomotives refueling; Jules Gregory's *Between Houses*, J. Stanley Sharp's *Jack-Knife Bridge*, Martino's *Winter in Manayunk*, Jacob Getlar Smith's *Busar's Creek*, John Pike's *Rocky Ledge*, Leonard Pytlak's *Desert Fruit*, James S. Hulme's *James Slip Mission*, Carl Broemel's *Ancient Orchard*, John McCoy's *Fall Day*, Chris Ritter's *Kansas Rainstorm*, Charles Hopkinson's *Rock and Pool*, and, best of all, Irving Sherman's *Gas Works*.

There are good pickings for purchasers at the 76th Annual. Hovering around \$150 are some excellent pictures for home hanging.—M. R.



## San Diego Closes

A WAR CASUALTY of major proportions has come to Pacific Coast art circles. The San Diego Fine Arts Gallery has been closed in order that it may be converted to military use. Located in beautiful Balboa Park, the museum is in an area occupied by Camp Kidd, an extension of the naval training station and by convalescent units of the Naval Hospital. In view of this situation, the need for conversion is understandable as part of our expanding offensive power in the Pacific.

But, as Arthur Millier of the Los Angeles Times points out: "The seriousness of the reasons for the closure have not been given out by military authorities; therefore, it is impossible to judge the wisdom of the decision." There is no misunderstanding the seriousness of this blow to the art life of California.

Founded in 1929, the museum, under the intelligent and skilled direction of Reginald Poland, grew in the brief space of 17 years into one of the major cultural institutions of the nation, housing a \$1,600,000 collection of art and playing an important part in the development of contemporary American art. It can be said of Director Poland that when he bought, he bought well. Closed, along with the Fine Arts Gallery, are the Natural History Museum, founded in 1933 and containing a half million objects, and the Museum of Man.

The blow was not entirely unexpected. William E. Lorenz of La Jolla informs us that immediately after Pearl Harbor the Government took over Balboa Park. The road to the gallery was closed, but visitors were allowed to visit it on foot. The San Diego Art School, which was housed in a building near the gallery, was taken over after Pearl Harbor and the school disbanded.

Comments Arthur Millier: "The saddest feature of the closing is this: as the war years continue, the therapeutic and recreational value of galleries of fine art will become more apparent. At least two of our allies, Britain and Russia, have discovered this and have kept their public art galleries operating. The day may well come when San Diego would give much to be able to undo this very final step."

The closing of the San Diego Fine Arts Gallery has a personal meaning for me, for I always link it with the founding of THE ART DIGEST, also in 1926. My father drew up his final plans for the magazine in Balboa Park. Reginald Poland was the first person to whom he showed them, and Mr. Poland's reaction was to reach for his wallet and say: "It's a natural. Why hasn't somebody thought of it before?" Thus Director Poland became the DIGEST's first subscriber.

—P. B., Jr.

### Dali Comes to Knoedler

On April 14, M. Knoedler & Company in New York will exhibit 14 portraits by Salvador Dali. These paintings, the gallery states, represent a new departure in Dali's work. It is also a departure for the Number 1 surrealist to be shown by the near 100-year-old conservative firm of Knoedler. A detailed report will appear in the April 15 DIGEST.



End of a Day: GEORGES SCHREIBER

## Traveler Schreiber Paints Southern Journey

THE PANORAMIC VIEW of the South called *Southern Journey* by Belgium-born Georges Schreiber, at the Associated American Artists Galleries through April 10, is a literal record of the artist's travels during the past three years. The good earth, the small towns, religious meetings and the gaunt, sturdy people so often encountered in literature are seen in these excellent documents of the poorer sections of the Southland. Occasionally there is a lighter glimpse into the lives of these people, and the circus sometimes comes to town. One can readily see what these few clowns and performers on one-night stands would mean to people intent upon grubbing for a living, largely forgotten by the reforms of the New Deal.

Schreiber, efficient and demonstrative, paints for the public. Not too involved in aesthetic explorations, or finding out what paint and emotions will do, this young artist is content to paint a good picture that tells a definite story. As a subject painter he is absorbed in strongly lighted realism, in recording the people as they are amid typical surroundings.

Some of the best examples are *Meeting (Tennessee)*, *Lunch (Virginia)* and *Evening in North Carolina*, with its "Tobacco Road" touch. Forceful and dramatically lighted are *He Knows the Way that Leads to Glory*, showing a girl revivalist, *The List* (the only war exhibit) and the strikingly poignant Arkansas farm woman in *I Raise Turkeys and Chickens*. In her face could be read the whole tale of a Southern Journey. In a more poetic mood are the Louisiana street scene *Rain*, the old white horse in a windswept landscape called *Alone*, and the toil-stoooped couple wending their way home in *End of Day*.

To his credit, Schreiber has shown a keen and vital curiosity about his adopted country, not resting content, like so many native-born artists, with the view just outside their studio windows.

"To me the South is more than a ro-

mantic landscape reflecting a tragic history, more even than an artist's paradise of form and color," comments Schreiber. "The paintings of this part of America I dedicate to the people I've seen there and who made the villages and fields breathe with life. They have felt the dangers to a threatened democracy, a democracy which has neglected them, but which still is their only hope for a better life of liberty and peace."

Schreiber has just returned from the Naval Air Training Station at Pensacola, Florida, where he portrayed the training and patrol activities of the Naval Air Arm.—H. B.

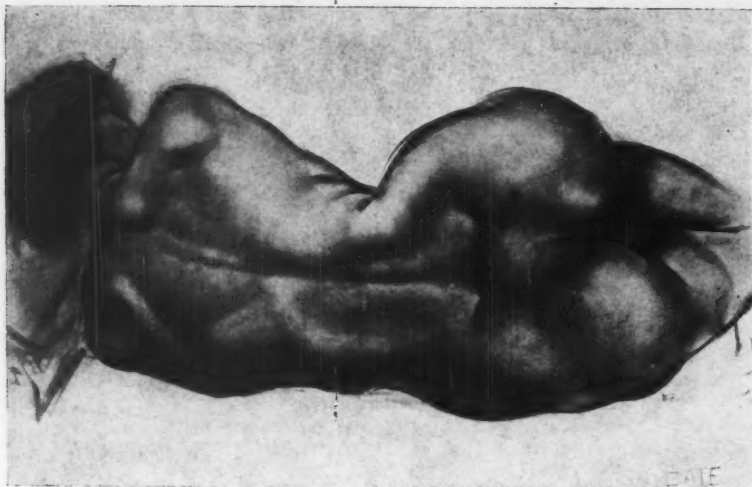
## Vivienne Exhibits

WITH THE WORLD as her playground, that is, before the war, Vivienne Wooley-Hart, American artist, returns to these shores to display for the first time at the Newton Galleries her artistic notes on the European panorama, together with some Americana.

With a natural proclivity for luminous colors, Vivienne draws upon a rich source of knowledge to execute a wide variance of artistic styles. Some paintings reveal a flair for post impressionism, while others suggest traditional leanings. In toto, the exhibition should meet almost any taste.

An interesting canvas which projects itself to the spectator in passing from picture to picture is *Terrance, South of France*, a typical French landscape. A uniquely designed canvas executed with an economy of form is *The Bombed City*. Under a seemingly bombed cave-like structure we see, in a Monet-esque manner, veiled outlines of the towers of London in the near distance.

To further attest to the artistry meeting the tastes of art enthusiasts, it is reported that Princess Gourielli (Helena Rubinstein) purchased a very colorful still life, perfectly in accord with her ladyship's taste.



Nude: ISABEL BATE (Charcoal Drawing)

## Just "American Art for Art's Sake"

WITH apparently some determination to pursue business as usual, the Andre Seligmann Galleries in New York have hung a group show, to remain through April, of paintings and sculptures selected solely for their merit as works of art. There would be nothing unusual about this, as 57th Street goes and has always gone, except that the rule nowadays is to wrap paintings about a theme or war urge. This show is announced under the title "American Art for Art's Sake" and one's approach to it can be as simple as that.

Standing sturdily and timelessly at the head of the long gallery, is a *River-woman*, carved from cedar burl by Franc Epping. It is an excellent sculpture, composing as solidly and entertainingly from one view as another.

Hurling categories completely out the door, the selections take in such diverse painting subjects as a *Billiard Player* by Henry Botkin, a *Louisiana Bayou* by

Harry Hering, two helmeted heads of uniformed *Watchers in the Night* by Lewis Daniel, Mexican subjects by Ary Stillman and Valetta Swann, and Tahitian girls *Disrobing* by Maxim Kopf.

The third dimension is picked up again in sculptures by Walter Rotan and Carl Schmidt, whose boy's head and terra cotta group are pleasant jobs.

To be admired for its clarity and the freshness of its colors is *Summer Flowers* by Marguerite Zorach, one of three big, easily executed, paintings by this artist. Other flowers, the habitual and torch variety, are offered by Frederic Taubes—who has painted also his best girl's head to date, *The Grey Veil*.

Isabel Bate's drawing of a *Nude*, in charcoal, is done with a broad and simple and masculine touch. Its lack of ulterior "meaning," its very unaffectedness, makes this nude study the obvious title-piece for a show meant, simply, as art for art's sake. M. R.

## Oakland Tri-Juries Agree on Only One

THE OAKLAND ART ANNUAL went ahead in California last month as usual with three juries of selection passing on the works.

The juries were definitely categorized: radical, intermediate and conservative. Even with this assurance there would be no channel of partiality in which submitted works could bog, the three juries found they had voted unanimously for Leonard Kester's *Petrudie's Shack*. And this was the *only* painting which received all votes.

H. L. Dungan, critic of the *Oakland Tribune*, held out for paintings by Boris Deutsch and Nicolai Fechin as his choices for best in show. "Because all jurors voted for *Petrudie's Shack* doesn't mean that it is the best painting in the exhibition. It simply means that it has wide appeal enough to capture all the nine jurors. . . . Petrudie has a dark, forbidding home. The radicals just love that sort of stuff, including a ghost, if possible."

The *Still Life* by Deutsch and *The Corn Dancer* by Fechin, both Los An-

geles artists, Dungan called two paintings "that will live as art until the canvases rot." Deutsch's table with fruit, flowers, bottles, etc. "is on the soft and fuzzy side as to paint handling, with the best rumpled table cloth we have ever seen in or out of art," and Fechin's life-size painting shows "an Indian girl taking her religious dance seriously . . . dressed in soft, dull green—one of those sort-of-off-the-shoulder dresses that all civilizations enjoy."

One section was set aside for five paintings by Emil J. Kosa, Jr. of West Los Angeles, the guest of honor this year. He showed landscapes, and two twice-life-size portraits. The choices of the "radical" jury were hung apart in a large gallery, so that there would be less pigmental battles.

Dungan ended his comments on the Oakland Annual by complaining of S. H. Wainwright's *La Ballerina*, a dancer undressing. Though in splendid pose, "her legs do not seem to be quite properly attached to her body. Something is missing in the hookup."

## Joie de Vivre

THEATRE-CONSCIOUS Marcel Vertes known for his fanciful illustrations and fashionable decor, is seen as an accomplished easel painter at the Gallery of Modern Art until April 10. Vertes' fascination for the picturesque in boulevard life—café women, theatre, loges, circuses and ballet girls is expressed here in a pleasant *joie de vivre* manner, gay with color and lightly expressive with easy, flowing designs. Typical of the artist's fluid and fragmentary line is the well composed French Poodle purchased from the current show by Gypsy Rose Lee, Vertes fan.

The gay world of entertainers and friendly revelers, that captivated the imaginations of Lautrec and Daumier, offers a wealth of vibrant color and dazzling patterns for this Hungarian-born illustrator who has now turned towards serious, if effervescent, canvases. Ballet girls limbering up their well-trained muscles, graceful horses and posed show-girls are particularly favorite subjects. A contemporary note is sounded in the figure study of a *French Sailor* and his girl, while more in a lyrical vein is the refreshing figure group *Happy Days*.

It was at the age of 23 that Vertes went to Paris and became, with Cocteau and Berard, part of the Parisian panorama of imaginative minds and colorful personalities which typified that effervescent decade. Following the dance and the theatre, he became a top-notch illustrator of the gay life.

During the first days of this war Vertes fought as a corporal in Flanders, just above Dunkirk, until France fell.—H. B.

### New Milwaukee Assistant

The Milwaukee Art Institute announces the appointment of Mary Frances Coan as Assistant to the Director and educational aide. Miss Coan was formerly docent and special lecturer at the Metropolitan Museum and an assistant in the art department of Princeton University. Born in India she spent 12 active years in the Middle East and has recently received her bachelor's degree from Bryn Mawr.

*French Poodle:* VERTES  
Owned by Gypsy Rose Lee





## Drawings by Matta

WHEN the Chilean artist, Matta, showed his painting *Convict of Light* at the Pierre Matisse Galleries last fortnight, Henry McBride exhorted the Museum of Modern Art, through his column in the *New York Sun*, to go up there at once and buy the painting.

Before the Matisse gallery changed the scene of the show "War and the Artist," which contained the big smoke-and-fire painting, Julian Levy opened his new quarters at 42 East 57th with an exhibition of Matta drawings.

Among them are two cartoons (for such these drawings must be called, as they certainly are not pictures), which are designated as studies for the big *Convict of Light*. With pencil lines, dotted lines, lead smudges and bright wax crayons, Matta has fashioned 14 big sheets of paper into most extraordinary biological and botanical and piscatorial imaginative vivisections. He has illustrated a couple of murder mysteries, no easier to follow than the more remotely titled graphs in the show, but he has accompanied the murders with a key on which 9 images are named and described. In one of them, the murder is committed upon a lady by a carnivorous flower. That one is pretty lively.

Most fascinating drawing is *The Mare-Maid and the Sea-Divers*, whose footnote adds that the red lines are oxygen pipes. This helps a lot. And the airplane forms, fairly obvious in many of his drawings, are tremendous assistance in enjoying the painting over at Matisse. If you doubted, before, Mr. Matisse's claim that Matta's painting was inspired by the war, you'll "get it" now, when you study this group of drawings.

M. R.

## Second Oldest Museum

It took a slice of birthday cake sent to the editor in celebration of an 152nd anniversary to inform the *Digest* that the Albany Institute of History and Art is the second oldest museum in the United States. As the "Society for the Promotion of Agriculture, Arts and Manufactures," the Institute held its first recorded meeting in the New York City Hall on Feb. 26, 1791. It was incorporated two years later, meeting annually together with the New York Legislature and, when that body moved to Albany, the Society followed, holding its meetings in the Assembly Chamber. Headquarters of the Society were the State Capitol, until a reorganization united the Albany Lyceum of Natural History and a third Department of Letters to form the Albany Institute.

Today, in the words of Director John Davis Hatch, Jr., "We are proud of our historic past and as the second oldest museum in the country are trying to establish ourselves as the first provincial museum in America—emphasizing the culture and past of our historic Upper Hudson Region."

## Louise Ballard Resigns

Miss Louise Ballard, Curator of Art of the Los Angeles Museum, has resigned from her post, effective March 31st. Miss Ballard had held the position of curator since June, 1940, and had edited all museum publications since 1939.



(Photo Black Star)

Booth Tarkington (Left) and David Silberman

## In Appreciation of the Late David Silberman

By Booth Tarkington

ART DEALERS can't live by their trade if they are dull men. Of necessity they must be what we helplessly call interesting, and in this quality David Silberman was so rich that for all of his friends and "clients" his departure from the world makes it a less interesting place in which to live. The "art world" in particular loses by his going, for of all the men who have dealt in its wares no other, I think, has had a more appetizing eloquence. In his hands an object of art seemed to become both exquisite and sacred; and his reverent enticements were so vivid that the listener found life unbearable without a prospect of possessing the treasure. David Silberman's touch was never heavy and sometimes it was magnificent. I have known him to make a customer pine in a kind of anguish for a work of art not to be afforded—and then, in the moment of departure, give it to him off-hand and hurry away.

Works of art weren't all that he made more interesting. He had such a talent for living every commonplace day to the full that he made its hours sparkle for a companion. Every small thing brightened up and became significant; a pass-

ing dog took on the color of romance and a shabby pedestrian across the street was a figure in history. Throughout the past decade he sojourned a while every summer in a seagirt Maine village, and the first time he came he amiably knew more of its people in a week, and knew them shrewdly better, too, than do most of us who have spent forty seasons there.

His gift for companionableness wasn't superficial; he was an undiscouraged and generous friend to all the world. His toleration was as large as his humor and his humor covered everything. There was never any rancor in it; nor was he of the fashion that quotes mere insult as wit. His gayety gilded any ordinary thing, and every misadventure of his own he transformed into the stuff of laughter. For the misadventures of others he had a quick and helpful compassion.

Who could be more acutely missed than such a man? Fifty-seventh Street and Los Angeles and Kennebunkport will be duller and less kindly places now, and there will be Flemish triptychs and Fourteenth Century ivory Madonnas from the Ile de France that will never know how David Silberman could have made them glow.

## David (Rumbin) Silberman Passes On

THE ART WORLD has lost one of its most colorful characters. On March 16th, at 6:00 P.M., David Silberman, 58, passed away as result of a heart attack. The loss is severe, for in his lifetime David Silberman helped many people over difficult hurdles without demanding a word of thanks and remuneration. An indestructible spirit with always a warm word for people in trouble, Mr. Silberman had accumulated many associates, including such notables as Booth Tarkington, the late Robert Harshe, Malcolm Vaughan, the late Alexander Woolcott, the late John Barrymore and many others.

The famed character "Rumbin" of Booth Tarkington's widely-read art-dealer stories in the *Saturday Evening*

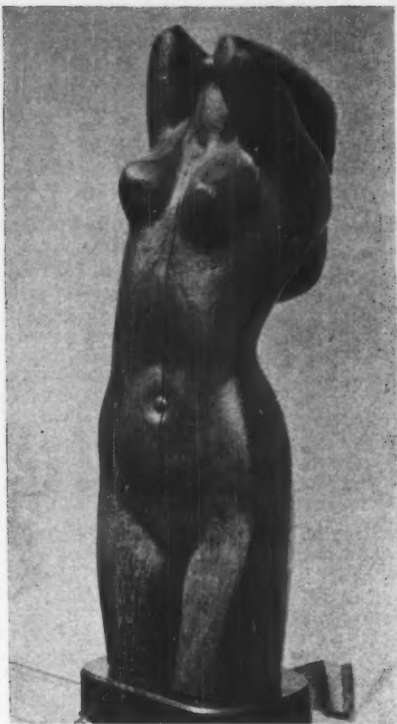
*Post* was based on David Silberman. The book, *Rumbin Galleries*, was an outgrowth of the many anecdotes and stories about old master deals that he related so well to the famous author.

Born in Paks, Hungary, in 1885, David Silberman was heir to an art dealing establishment that was organized in 1780, with offices in Vienna and Budapest. His father, Jacob, was court consultant on matters pertaining to art and for many years, before the outbreak of the first World War, was one of the most highly respected dealers in Hungary.

Mr. Silberman's dealer career began in 1902 when, to satisfy a strong wanderlust, he travelled all over the East-

[Please turn to page 26]





Tragic Prophetess: O'CONNOR BARRET

## New Orleans Local

DESPITE all military restrictions and war-time rationing, the Art Association of New Orleans in their Forty-Second Annual, at the Isaac Delgado Museum, put on an excellent performance. W. M. Darling, critic of the *Times-Picayune*, writes: "The measure of the show's widespread and ingratiating appeal is the time of lingering devoted to it by all types of visitors."

Sections most prominent in persuading visitors to imbibe the artistic message were the oils and sculpture. However, the watercolors, graphic arts and the crafts made their respective contributions to the success of the event. Besides this array of artistry, there were five notable pieces of sculpture by Juan Jose Calandria and Challis Walker, which were displayed "hors de concours" and were not in competition for any awards.

The coveted honor for the best work in the exhibition went to O'Connor Barret for the sculpture entitled *Tragic Prophetess*. Carved out of oak, the nude figure stands with head uplifted to the omnipotent. Mr. Barret is an English sculptor, now on the faculty of Newcomb College School of Art. The cash award for this piece was \$200. The painting voted recipient of the \$75 prize was *Morale* by Rosemary Farmer.

Armin Scheler, now teaching art at Louisiana State University, won the first prize of \$50 in sculpture for his plaster model *Boy Bathing*. A soldier stationed in the New Orleans area, Leonard Koven, carried off the Ellsworth Woodward watercolor prize of \$50 with *Tent on Sunday*, while Kenneth E. Smith of Newcomb College won the crafts prize of \$25, and Richard Wessel's *The Old Shepherd* took the graphic arts prize of \$25. Popular prize went to *Magnolias* by Margot Quintero.

## In the Old Dominion

IN THE MIDST of army camps and training stations, the Virginia Museum of Art has launched its ninth exhibition by Virginia artists. The show includes 94 works by 60 artists and was selected from more than 400 submitted. A new feature of this year's exhibition is the inclusion of soldier artists stationed in Virginia at Camp Lee, Camp Pickett, the Richmond Air Base, Camp Peary, Camp Allen and Fort Belvoir.

Upon the recommendation of a jury, composed of Carl Zigrosser and Harry Sternberg, with Mrs. Beatrice Von Keller, Acting Curator of Fine Arts, as an ex-officio member, \$900 in purchase prizes were distributed. First prize went to Esther Worden Day, for her work *The World of Amelia Shade*. Other purchase prizes were awarded to Horace Day for his oil *Culpepper County in Winter*, to Kameron Kent for his watercolor *Smelter*, to Prentiss Taylor for the watercolor *Turkey in the Straw*, to Hans van Weeren-Griek for his watercolor *Victory*, to Douglas Denniston for the oil *Penny*, to Corporal Aaron Kameny for his drawing entitled *Child*, and to Greta Matson's lithograph *Early American*.

Several soldier artists included in this exhibition have held one-man shows in various sections of the country and several of them have works hanging in the permanent collections of some of the larger museums. Among these soldier artists are: Sgt. Antonio Cortizas, Pvt. Robert G. Doares, Corp. Aaron Kameny, Lieut. Maurice P. King, Jr., Pvt. Harry H. Olsen, Pvt. David G. Parsons and Pvt. William Sanders. Other contributors from the armed forces are Pvt. Horace C. Day, Pvt. Douglas Denniston, Joseph W. Hopkins, U.S.N., Pvt. Douglas Clay Houchens, Pvt. T. Kenneth Rowe and Lieut. Erving C. Whitehead.

The purchase awards are made possible because of a generous bequest of Katherine Rhoads of Richmond to encourage the purchase of notable works of art by Virginia artists. The exhibition will continue through April 27.

## Hans Steps Out

ALTHOUGH his friends and co-workers at the Virginia Museum in Richmond knew that he "painted," Curator of Education Hans Van Weeren-Griek kept this activity as a private affair, never showed his paintings.

End of March found the entire staff busy receiving entries for the 9th Virginia Artists Show—an exhibition open to all Virginia artists and to soldiers stationed in Virginia camps. Van Weeren-Griek had made a painting and a sculpture of which he was exceedingly fond; had received his 1-A classification, and will leave the Museum to go into the armed forces, April 15. He wrestled with the devil a few days and then, with never a word to anyone, slipped these two pieces into the mounting pile of Virginia art, labeled them "Henry Grub, 2800 Grove Avenue."

Hans' amusement was not as great as his delight, when this educator-artist-soldier learned that his sculpture had been accepted, his painting awarded a purchase prize. Furthermore, he en-

joyed hearing the jurors and Director Thomas C. Colt, Jr., home on furlough from the Marine Air Corps for the opening of the show, discuss the new Virginia talent—this "Henry Grub" of the painting titled *Victory*, which they liked so well.

When Van Weeren-Griek made known his identity, he chided the staff just a bit: "You might have caught on if you'd noticed the address." He had given the number of the grass plot beside the Museum of Fine Arts, as Grub's place of residence. M. R.

## Syracuse Artists

"SYRACUSE'S own annual is a splendid hardy perennial worthy of cultivation along with other victory gardens," writes Anna W. Olmsted, director of the Syracuse Museum of Fine Arts. The entire gallery space of the Museum was given over during March to work of the Associated Artists of Syracuse who sent in oils, watercolors, prints, sculpture and crafts to the Annual.

The four prizes went to women this year. A special memorial group of watercolors by the late Jane S. Sargent, who had directed the School Art League classes at the Museum, was a feature; a miniature model, executed by Ralph R. Laidlaw, abroad in the camouflage division, attracted much attention. It is a facsimile of a 14th century bedroom from the Davenzati Palace in Florence.

Adelaide Morris was first prize winner for her oil, *Novena on Bleecker Street*, a characterful street scene, executed with skilful distribution of light. To Lois Hoyt, second prize for an oil, *Pink Hat* (on a girl, of course). Honorable mentions in the oil section went to Fred Gardner for *Ben Bolt*; to Frances Moe for *Thought*, and to David Perlmutter for *It's Marian Anderson*.

In the watercolor section, two members of the Syracuse art faculty walked off with the two prizes. To Sylvia Wyckoff, first prize for the simple and direct *Night Scene*; second prize to Dorothy Dennison for her "out-Dalting Dalí" painting, *Passing of the Victorian*. Honorable mentions in this division went to Montague Charman's *New Quebec, Canada*, Robert M. Earle's *Soldiers at Miami Beach*, and Marjorie S. Garfield's *Lengthening Shadows*.

Jury of selection and awards was composed of: Kenneth Washburn, professor of Fine Arts at Cornell; Elizabeth Hudson, of New York City; C. Bertram Walker, professor of painting and head of the art department at Syracuse University.

## Men in Uniform

To the Grand Central Galleries, on New York's Fifth Avenue, there comes from Boston a group of portraits by Margaret Fitzhugh Browne of dignitaries of the armed forces. A reception by invitation only was held on March 30; the exhibition will be open to the public through April 10.

Miss Browne is well-known in the field of portraiture. Among the celebrities she has painted is Alphonso, former King of Spain. In the present show, she shows officers and enlisted men from the Army, Navy, Air Force, Coast Guard and Marine Corps, painted in naturalistic, and human manner.

## Victory Show Sales

ARTISTS FOR VICTORY, INC. took the final tally last week on the sales made by their representatives from the floor of the *Artists for Victory* exhibition held during the Winter at the Metropolitan Museum of Art in New York.

Sales of paintings, sculpture and prints totaled \$12,680. This represents sales of 20 paintings, 9 watercolors, 3 sculptures, and 145 prints. Majority of these purchases were made by individuals. The Cleveland Museum and the Philips Memorial bought 4 and 2 oils respectively; the Library of Congress bought 50 prints for its collection; the Metropolitan, 21 prints.

Although purchases from the floor were felt to be ludicrously small, considering the total attendance the exhibition enjoyed (estimated by the Metropolitan to have been 200,000 besides the Varnishing Day attendance of 1,800), and considering the average prices of the exhibits, Artists for Victory, Inc. intends to hold shows of this kind annually, continue to supply salesmen within the museum, and in time build up the buying public.

Oil paintings sold from the exhibition were reported as follows: Dorothy Holt's *Russet & Pears*, Harry Gottlieb's *Winter Landscape*, Peter Hurd's *Spring Evening*, Briggs Dyer's *Ann Arbor Landscape*, J. Lee Nesbitt's *November Evening*, Catherine Barnes' *Spring Evening*, Edward Chavez's *Blue Jay*, Raphael Gleitsman's *Stark County Winter*, Joe Jones' *Winter in Dutchess County* and his *Yellow Grain*, Boardman Robinson's *Rocky Mountain in Snow*, Hobson Pittman's *Southern Spring*, John Rogers Cox's *Grey & Gold*, Anne Poor's *The City*, Martin Friedman's *Refugee*, Henry Lee McFee's *Still Life*, Agnes M. Linlemann's *Eve*, Henry J. MacMillan's *Liz*, Everett Spruce's *Arkansas Landscape*.

Watercolors by the following artists were bought: Charles B. Culver, Fay E. Davis, Page Coffman, Roy Hughes, Dean

Fausett, Adolf Dehn, Arnold Blanch, Clay Bartlett, Jacob Lawrence.

The three sculptures to find purchasers were: *Pan* by Bruno Piccirilli, *Jacquot* by Peter Ganine, *Cat* by Ellen Key-Oberg. They were priced \$500, \$350 and \$250, respectively.

Sale of prints brought in \$2,205; of watercolors, \$815; of oils, \$8,560.

## Twelve Women

YOUNG women painters seem to have taken over the Argent Gallery, where a display of work by twelve artists is holding the stage until April 10. The Burg twins, Priscilla and Prudence, whom someone described as "more than eleven feet of twins" speak out in clarification tones with their selection of oils and water colors. Priscilla leans towards more instinctive patterns and a subtler color sense, as revealed in *July Picnic* and *Fayetteville, February*, while Prudence has more courage of her convictions, noted particularly in the gouache *Siesta*. Priscilla combines poetic feelings with unusual designs, Prudence paints with style and grace.

Estelle Orteig, another young woman whose work has been frequently seen in group shows, has a nice selection of subjects painted in restful hues and with considerable charm. The newcomer Lisbeth Lofgren has a *Dancer in Two Poses* and a whimsical study called *At the Painful Insistence of My Aunt Minnie, I First Studied Dancing*. It is good to see the grayed, soft-focussed harbor scenes by Margaret M. Hoskins again, and the cheerful, informal watercolors of Margery S. Goodnow, some of which were sketched from train windows. Other exhibitors are Ethel M. Gilmore, Ann Cole Phillips, Elvira Reilly and the sculptors, Katherine Thayer Hobson and Madeleine Park.

E. Rungius Fulda, as usual, offers a refreshing note with her etchings of sows and pigs and fondly recorded farm animals.—H. B.



The Art Studio: LOUISE MARIANETTI

## Honored at Home

FOLLOWING the acceptance of her canvas *The Art Studio* by the National Academy for inclusion in its 117th Annual Exhibition, Louise Marianetti was accorded her first solo show at the Providence Art Club in Rhode Island.

Miss Marianetti, a Providence girl, studied first at the Rhode Island School of Design and went on to the Art Students League in New York for work under Brackman and Palmer. Now she paints portraits, allegories and small satirical figure studies—worked in various mediums such as egg tempera and oil on gesso, gouache, pastel. Her loves in painting are Raphael, Titian, da Vinci and Rubens, whose techniques she has studied and she attempts, with glazing over tempera, to achieve a refinement of finish like that of the Renaissance painters.

Among the paintings in Miss Marianetti's debut show at the Art Club was *The Art Studio*, *At the Opera*, *Summer*, *Black and White Study*, a ballet subject; and two self portraits.

## Molla Make-Believes

A young artist makes her bow to the exhibition world this month under the name of Molla. Her color keeps close; her imagination jumps all fences. Most successful of her paintings are those most unlike other people's. *Flat World* is an all-yellow canvas of garden patches and little choo-choo trains running beside a colorless wall. *Child's World* (which no doubt is Molla's world, too) shows stars and the moon in a large interior which features an open fire.

Molla's titles appear to have been designed to throw one off. At least they invite mental gymnastics to relate the goings-on in the pictures to the names she gives them. Skipping the titles, one can enjoy the sight Molla's paintings create for their pleasant color, the lilt of their design, and for the primitive crudity which often sells a paintings nowadays without further requirements.

It's an interesting first show. They say Molla is a champion tennis player. In her painting, she sets aside accuracy required in ball games but displays a lot of vigor.—M. R.



## RECENT PAINTINGS

by

JOSEPH De MARTINI

March 29 - April 17

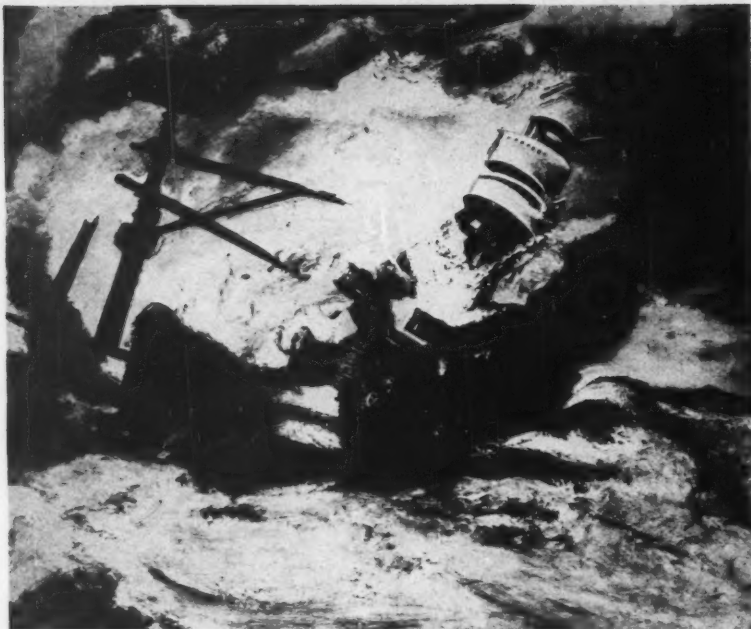
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Pearl Harbor: WILLIAM GROPPER

## World Comments by William Gropper

WILLIAM GROPPER continues to make forceful comments on the world today in his own personal style. A number of his recent pictorial recordings on the state of the world and its human inhabitants, on view at the A. C. A. Gallery until April 3, show that Gropper has not lagged behind, either technically or mentally. Here the subjects of his brush are offered with painful frankness—the cruel ones who trample, the brave ones who strike back, the foolishly weak, the self-impressed public figures and the humorously grotesque.

The artist's socially conscious vigor, wedded to forceful craftsmanship, makes Gropper one of our strongest painters. There is no mistaking a Gropper war scene, either a flaming ruin or an ice bound scene of combat. There is a definite stamp to his gaunt faced old women and his gnarled old men, in his satirical jabs at the Upper Crust and his poignant essays on the starved and homeless. Striking whites are strongly plastic against dark backgrounds, with his figures marching or huddled against life and the foe. The Gropper banner is still held high, flamboyantly expressive.

Prominent among the recent examples are *The Defenders*, *Hostages* and the flaming devastation of *Pearl Harbor*.

The Gropper thrust of ridicule is best revealed in *Ancestor* and *The Patrons*, the latter Gropper's idea of speculative art lovers. Proof of Gropper's standing as a cartoonist is the graphic painting of *The New Order*.—H. B.

## Honoring Bataan Heroes

At the Brooklyn Museum on April 9, Bataan Day, a program dedicated to the heroes of Bataan will take place in exhibition rooms upon the walls of which hang poster paintings by noted American artists. The object is to promote the sale of War Bonds.

Mrs. Henry Morgenthau, Jr., will present Treasury Citations to the twenty-odd artists in recognition of their aid to the War Bond campaign. Present will be John Kieren, columnist, acting as master of ceremonies.

Admission to the dedication will be by purchase of War Bonds. For a \$25 bond the purchaser will attain admission; for a \$100 bond, a reserved seat; for \$5,000 the purchaser will become a patron of the exhibition and have his name inscribed on a special plaque in the exhibition gallery.

Later, this exhibition of posters will circulate nationally to museums in key cities throughout the country.

## Maryland Annual

WITH MANY ARTISTS away at war or engaged in defense work, the 1943 edition of the All-Maryland artists exhibition was a difficult task to assemble. However, the Baltimore Museum has been successful in the cumulation of a varied and surprising exhibition. Surprising, because this year's show includes more exhibits than last year.

The themes are diverse, and the traditional landscape scenes executed with zeal. Probably the outstanding feature is the group that makes literary comments semi-narrative, symbolic or anecdotal, with the intention to amuse or to illustrate. On the whole, the keynote of the exhibition is relaxation from the seriousness of war and reality. Art to these artists occupied an auxiliary niche, next to the job of winning the war.

Winner of the Baltimore Museum's Junior Board of Trustees Purchase Prize of \$100 for a painting of a Maryland subject is Edward Rosenfeld for his *Druid Lake Hill*. One of Baltimore's most capable artists, Rosenfeld has been represented in the Maryland annuals for a number of years. The Junior League \$25 "Prize of Merit" was awarded to Mervin Jules for his *The Gateman*. Painted in whimsical and quaint fashion, *The Gateman* is a departure from the usual Daumieresque qualities found in the work of this artist.

Max Schallinger's *In Memory of a Duck* won the Gretchen H. Hutzler award of \$25. It's a tragi-humorous commentary on the death of a humble duck.

The Print Department Purchase Prize of \$25, donated by the Baltimore Section of the National Council of Jewish Women, was won by Aaron Sopher with a wash drawing entitled *Museum No. 94*. At the close of the exhibition on April 11, a popular prize of \$25 will be awarded. All prizes are given in war stamps.

Other artist's work deserving of merit mentioned by A. D. Emmart, critic for the Baltimore *Sun*, are Edwin J. Hacker's *Saturday Night*, Harry Hoffman's *Building of the Liberty Ships*, Vaughan Flannery's *Also Ran*, Harold H. Wren's *Still Life*, Mabel Scott Georgi's *Draftsman's Table*, Marguerite Burgess' *Pigeon Square* and James Norman Smith's *Picking Raspberries*. Talented newcomers who received notice are Bernice Cross, Gus Diamond, Pvt. George F. Kunkel, Bror O. Larsen, Anne Beadenkopf; for their watercolors, Charles T. Kimball, Marguerite R. Bishow, Sophie Cohen, and for their prints, Lieut. John C. Shryock, Jr., Private Jirayr T. Zor-thian, and Captain Raymond Creekmore.

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Seated Woman: CHAIM SOUTINE

## Placing Soutine

CHAIM SOUTINE, a Russian youngster, turned up in Montmartre during 1911 and attached himself to Modigliani, Kissling and Pascin; became identified with the School of Paris; was presented to America in the 1920's in this connection. At the New York Bignou Galleries, there is current a show of 20 of his paintings (until April 16), and the astonishing thing is that Soutine is credited in the catalog with having strongly influenced the development of Expressionism in Germany—a movement which had its first public showing in 1903 and was in full flower by 1913.

That Soutine is an expressionist, none will deny—at least in the dictionary or common-use sense of the term. Soutine strikes out with his paint brush from the depths of his emotion (or confusion) and expresses himself, although often without regard for form or organization. The German school of Expressionists, in the strict sense, flourished at the turn of the century and was active for about 15 years. It paralleled the Post-Impressionist and the Fauve movements in Paris. And strong outlines and definite form, were among its hall-marks.

Munch, the Norwegian artist, born 1863, was the founder. In Germany, of *Die Bruecke*, the beginnings of the Expressionist School. The group held its first exhibition in Dresden in 1903. Personnel at the start was Nolde, Kirchner, Heckle, Pechstein, Otto Mueller, Schmidt-Rottluff; later joined by Kokoschka, Beckmann, Hofer. And these were the most important artists in Central Europe. By 1913, they were more generally known as Expressionists, and the term continued to be confined to the group then painting in Germany.

Soutine, mind you, was 19 years old

in 1913 and had not begun to show his paintings (although two catalogues of the Museum of Modern Art erroneously make him ten years older). If any Paris painters can be credited with influencing the German development, they were Rouault and Van Gogh; possibly Matisse and Gauguin—whose work was shown widely in Germany and studied by the German communal discussion groups. Rouault was revered much more in Germany than in Paris (where he really was neglected) and many think he would have fared better had he gone to live in Dresden.

Soutine might, too, have been happier there and the older Nolde, with whom he had a real spiritual affiliation, might have taken him under his wing. Nolde was 27 years Soutine's senior. And the other members of *Die Bruecke* were 10 to 20 years older than the Russian-Parisian.

But he didn't go to Dresden. I doubt if the Expressionists even knew of Soutine's existence. It remained for the amazing Dr. Albert C. Barnes to write in the foreword to the Bignou catalog (after first stating that Soutine's importance as a leader in the contemporary movement first came to public attention in 1923) that "the movement known as Expressionism, so prevalent in Germany for many years, owes more to the work of Soutine than to that of any other man."

Today, Soutine is 49 years old and, so far as anyone knows, is living in the South of France. Rouault is 72, Matisse 74, Beckmann 59, Kokoschka 57, Hofer, 65.

Many of the paintings in the present exhibition are landscapes from the southern Alpes Maritimes, the Gorges du Loup mountains. All but four have not been shown publicly before, and few of them add anything to the stature of the painter who has gained a great many admirers in America. His melting color, flowing, unconfined areas, even his emotional and unheeding outpouring of tortured soul (with which he is credited) have been echoed in the work of many young American painters with, generally, happy results. We see him in the earlier Darrel Austins, in the work of Jack Levine, Hyman Bloom, Arbit Blatas, Abraham Rattner.

Among the paintings shown, *Seated Woman* (reproduced) is characteristic of his better moments; the *Abandoned Child*, though fairly objective in its sentiment, is strongly Soutine; *Red Glad-ioli*, a fine bit of expressionism, is a good painting under any label. *The Beef*, one of several the artist painted, is not the finest we have seen. In the landscapes, which abound in this exhibition, the artist strikes out without plan, blinded by his wonderful passions to the point of not seeing what he is doing.

A firm and restricting hand should be laid on the output of Soutine. No use letting his followers outdo him during his lifetime if, with a little scheming, that can be avoided.—M. R.

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## JIMMY ERNST

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CURRENT PAINTINGS and DRAWINGS  
By **AUGUSTUS JOHN**

## FIFTY-SEVENTH STREET IN REVIEW

By HELEN BOSWELL

AN INCREASED TEMPO. The momentum conspicuously absent earlier in the season now gathers its full force in April. It is like old times again to have shows popping open all over the place, artists' voices raised to a lusty level. Spring hit 57th Street with unsuspected impetus.

There are good shows not to be missed. De Martini tops last year's laurels with an excellent display at the Macbeth Gallery, recommended with whole hearted approval. The unassuming and highly talented work of John Koch (Kraushaar Gallery) with its mellow feeling should prove a panacean treat to those traveling high-voltage paths. Schreiber's "Southern Journey" at the Associated American Artists makes a good show, tending to satisfy most everyone, pictorially and artistically. Darrel Austin is given a Retrospective at the Perls Gallery. Two elderly gentlemen, Englishman Augustus John and American Albert Sterner, have exciting shows. The Watercolor Annual at the National Academy has sparkle and vim and furthers the sound reputation of the American watercolor tradition.

### Silz Finds New York Beautiful

Arthur Silz can be depended upon to turn up with a worthy lot of original canvases from time to time. In his third one-man show in New York, current at the Wakefield Galleries until April 10, may be found unusual scenes of New York and environs in which mood, colorful patterns and a certain literary quality, are happily merged.

In his pictorial wanderings, Silz encounters ordinary scenes which he treats in an uncommon manner, such as *Brownstone Mansion* and *In the Park*, literal subjects as readable as poems. Other interesting works are the *Milkweed*, *Sumac* and *Bayberries* and the gaily decorative *Skaters*. Although he has known nearly every European city, Silz finds New York a veritable painter's paradise.

### Watercolors by Frances Pratt

Adventures into the possibilities of the watercolor medium make Frances Pratt's exhibition at the Marquie Gallery (through April 10) a lively affair. Individuality in subject choice and technique gives a new lift not too often encountered in average watercolor shows. The artist combines rich tonalities against a grayish background, blending forceful color against dusty tones in an almost physical yet deeply spiritual manner. *Three Eggs in a Sand Pit* are as convincingly recorded as the spirited maidens in *Eumenides*, a milder interpretation of the popular *Furies*. In like manner Miss Pratt paints *Girls in the Rain*, pert little faces that resemble a cluster of flowers. A nice texture is produced in the still lifes.

### Busy East River

There is always the river for Isabella Banks Markell, exhibiting chugging barges, majestic convoys and bridge spans at the Demotte Galleries through April.

From close observation of construction going on along East River Drive

and keen study of the many convoys slipping out to sea, she has produced fluent and completely sincere paintings and watercolors.

Mrs. Markell has captured the busy river in many moods—under twinkling harbor lights, or with soft sun breaking through lifting fog; sometimes blanketed in mysterious mists, or seen sharp and clear with a bright sun making strong shadows. Heavy barges, impertinent tugs and stealthy convoys are favorite subjects, and she's seen them against a background of great activity with smoke patterns and disturbed river depths to add to the movement.

So many subjects of the same theme could become monotonous. But the artist breaks into the river spell with a few views of the sunny South like the North Carolina scene *Picking Cotton* and the light charged *Ponta Vedra Beach*. It's a highly successful first New York show.

### Quirt on the Qui Vive

Walter Quirt's art has undergone still another change. Last year his exhibition dealt with strange visions, chaotic disturbances of the soul, fancies that bordered on a Dante-land. This year, Quirt's exhibition of dazzling canvases at the Associated American Artists (through April 17), deals with emotional reality, shifting impressions in multi-colored designs. Where his pictures once were steeped in melancholy, they now bark as joyously as a happy dog. In "jazz" color tones, the artist weaves a composition embodying dissonant and excited combinations of color intensities and swirling designs. Through the maze of patterns may be perceived Gothic dogs, Medieval tradesmen and masked figures.

Almost classical are the large *Eternal Pageant* and *Returned on the Shield*, as well as the strongly simple *A Child of Three with Four*. Quirt's titles are as original as his ideas. In his own way he shows how a rabbit lost its life, he

*Returned on the Shield: WALTER QUIRT. At Associated to April 17*







*Self Portrait:* JOSEPH DE MARTINI  
At Macbeth Galleries to Apr. 17

describes the soul wending its weary way, and then again portrays the disposition of a preference.

#### *De Martini in Full Power*

The emphatic art of Joseph De Martini, who paints rugged coastal scenes and dimly lighted burlesque theatres, makes a particularly gratifying display at the Macbeth Galleries until April 17, being one of the top-notch events of the art season.

Richly luminous and distinguished by a definite painter's touch, these forceful canvases with their strong liquid shadows, deep dark outlines and sudden slashes of intense light, are vibrantly expressive yet somehow peacefully classic. These are firm artistic documents, showing the artist's mastery over technique and an intense spirit to match it.

De Martini has excellent control of his brush. Particularly is this noted in *Gray Sands* and the large *Off Cape Ann*, in which he effectively shows his ability to take the spectator safely out across the water in spite of giant rocks and sometimes thundering waves. He is at his expressionistic best in *Moonlit Cove*, definitely designed, striking in its impact and its measured simplicity. Other notable canvases are *Burlesque*, in which De Martini creates magic with shadows, and the rather sportive *Self-Portrait*, distinguished by its affable ease and the sense of spaciousness surrounding the central figure, the artist, "stripped for action."

#### *Hofer, Classic Expressionist*

Expressionism, both emphatic and classical, is the theme underlying the current show at the Nierendorf Galleries (through April 10). Carl Hofer, master of a forceful band of painters who sing lyrical songs with dignity and simple strength, is given one room in which to show his highly distinctive examples. There are familiar compositions here, as well as figures not hitherto encountered, all exemplifying the direct

Hofer approach and the technical power and unity characterizing his work. Drama is registered in the dynamic study *Cassandra* and quiet contemplation in *Girl in Blue Chair*.

In another Nierendorf room, the American Josef Presser shares a space with Kathe Kollwitz. Impact on one wall is balanced with controlled lyricism on the other, from Chirico's scene of demolished ruins to the flowing flower study by W. Thoeny. Gromaire puts in a good showing, as does G. de la Serna and Max Beckmann, Otto Dix and Kokoschka.

#### *Augustus John*

Although Augustus John is famous both in England and the United States as one of the greatest of living British artists, little of him has been seen in New York art galleries in recent years. Therefore, of decided interest is the exhibition of his paintings and drawings, on view at the American British Art Center through April 17.

The show, although far from retrospective, includes several striking portraits that definitely reveal a master's touch. Every stroke is not a stroke of genius, as observed in the rather weak study of Elizabeth S. Clark, daughter of art connoisseur Stephen C. Clark, and the equally unsuccessful *Woman in Green Dress*, loaned by Samuel A. Lewisoohn. But when John really hits he does just that, and for this he will probably go down in art history among the great English artists.

Besides certain technical facilities, John also has the gift of penetrating through to the "inner man." An easy study of the white-bearded Arthur Symonds and the picturesque portrait of Trelawney Dayrell-Reed are forthright testaments of this.

#### *Bull Teilman*

A Norwegian woman artist, curiously named Bull Teilman, is holding a large show of colorful oils at the Ferargil Galleries (through April 11), in cooperation with the American Friends of Norway.

Essentially a patternist, Mrs. Gunvor Bull Teilman has a feeling for the pic-

*Girl in Blue Chair:* CARL HOFER  
At Nierendorf Gallery to Apr. 10



*Trelawney Dayrell-Reed:* AUGUSTUS JOHN. At American-British Center

turesque in art-swirling masses of brilliant color and broad designs which she paints with deliberation. While these fanciful paintings are based on nature, they show the mark of imagination.

Along with the lure of folk art, mountains and fjords and the majesty of Northern Lights, there is the sophistication of Parisian art circles.

Much of the spell of the land of the Midnight Sun is in Mrs. Teilman's work. Days are remembered when the stars and the aurora borealis were the only natural lights, waving fringes of mystic green and purple and white all over the sky. This is particularly felt in the gracefully flamboyant *Trollfjord*.

#### *Citron Rules the "Waves"*

"New York in Wartime" is the topic of Minna Citron's collection of charming drawings on view at the Midtown Galleries through April 17. Mrs. Citron, mother of two sons in the Armed Forces, has been spending her time sketching at the Opera and around Penn Station, and other places frequented by soldiers and sailors. Considerable material was gleaned from the Officers Service Club at the Hotel Commodore, and from the "Boot Camp" at Hunter College. The artist's interpretations of the Waves and Spars makes them doll-faced, delightful whiffs of femininity, as in *What the Well Dressed Woman Wears to the Opera*, and *The Fitters Go Into Action*.

These drawings, sensitive to a degree, make a likeable show. Mrs. Citron has a sketchy manner of working that discloses a certain creative restlessness, and at the same time an alert eye for amusing scenes.

#### *Jimmy Ernst, Himself*

Jimmy Ernst, son of the Surrealist, Max Ernst, makes his debut as a painter at the Norlyst Gallery (through April 14) with a collection of about 40 decorative canvases—all completed within the last three years since young Ernst made up his mind to follow his father's [Please turn to page 26]



## THE PRINT MAKERS: OLD AND NEW



*Landscape With Three Cottages: REMBRANDT*

### Rosenwald Collection a Gift to the Nation

THE VAST COLLECTION of prints and drawings, manuscripts and rare books which make up the famed Lessing J. Rosenwald Collection, has been given to the National Gallery of Art and the Library of Congress in Washington.

Mr. Rosenwald's collection, known throughout the world to scholars as one of the most important, is so enormous it will probably never be shown in entirety at any one time. The collection contains, for instance, 230 etchings by Rembrandt; all the Van Dyck portrait etchings; 81 engravings and 64 woodcuts by Dürer; 220 Daumier lithographs and—hold your breath—367 prints by Whistler! It goes back to the pioneer printmakers of the 15th century.

Few scholars knew there existed as many as 300 of these earliest woodcuts

until Rosenwald brought them to America.

Mr. Rosenwald shopped in all the prints markets in Europe and America, watching for the appearance of fine examples of the prints he sought. The print sales at Leipzig and Berlin, after the last war, offered wonderful pickings; and from the August Friedrich collection, (former King of Saxony) he obtained prints by most of the great Italians.

John Linnell, pupil and close friend of William Blake, owned many Blake prints and drawings, had deposited them in the British Museum for safe keeping. In 1937, Mr. Rosenwald persuaded the heirs to sell the collection and became the owner of this treasure.

There are no omissions of importance

*Rue Transmonian, Le 15 Avril, 1834: DAUMIER*



among the 6,000 prints and many hundreds of drawings in this stupendous collection, which contains only finest impressions of masters from the 15th century down through American and British printmakers.

The National Gallery, starting on April 25, plans to hold selected exhibitions of the Rosenwald prints and drawings; the Library of Congress, which falls heir to the manuscripts and rare books, will show these in the Rare Book Room. The bulk of the Collection (parts not on display in the two institutions) will remain housed at the Alverthorpe Gallery in Jenkintown, Pa.

Among the rare books to be seen at the Library is the only copy in America of the first edition of the first French translation of Virgil, printed in Lyons in 1482. Many beautiful illustrated books from famous early presses in Germany, Italy, France and the Lowlands will be shown together with an entire set of Blake illustrated books with the exception of only one. Mr. Rosenwald also gave the National Gallery a group of Blake engravings and watercolors.

### Woodcuts of Today

TWO PHASES of the American participation in the war have received significant representation in the current 17th annual exhibition of American wood engravings, woodcuts and block prints at the Philadelphia Print Club. Numerous exhibitors have taken their themes from the very crescent campaign put on by the government for Victory Gardens, others comment on closer relations with Russia. The productive farm is the most popular theme, and the winner of the first prize is an illustration for Dostoevsky's book entitled *The Possessed*. It relates very ably the life of a period of Russia when that master of prose turned out his somber novels.

Art critic Walter E. Baum of the *Evening Bulletin*, who found the agrarian scene most prominent in the exhibition, writes: "At long last the lowly farm, with its productive acres, is in the national limelight because the war can be won only if all goes well there." And C. H. Bonte, critic of the *Philadelphia Inquirer*, regarded the wood engravings which accompany the text of Dostoevsky's novel as the proper impetus in bringing Russian and America to more proximate relations.

Winner of the Eugenia F. Atwood prize of \$75, and illustrator to penetrate the atmosphere of the 19th century Russia that inspired Dostoevsky, was Louis Hechenbleikner of New York City. Honorable mention in the wood engraving group went to Kevin B. O'Callahan for his *Stern Shadows*, Leo Meissner for *War Bulletins* and E. Hubert Deines for *Mother's Horseshoe Geranium*.

The long established Mildred Boericke prize for the best block print went to Isaac Friedlander for his large head of a male Negro singer entitled *Spiritual*. Receiving honorable mention were Wuanita Smith's *Mother's Day*, William S. Rice's *The Fleet at Rest* and Will Barnett's *The Butcher's Son*.

## Artists Lives

By JUDITH KAYE REED

An early American Primitive, Henry Church of Chagrin Falls, Ohio, (B. 1836) and famed primarily for his sculpture entitled *The Rape of the Indian*, was frowned upon by his neighbors for his imaginative but queer sculptures. During his middle years he erected his own tombstone, an extraordinary lion based on the scriptural passage "And the lion shall lie down with the lamb." For the next 20 years a feud raged between Church and the trustees of the burial grounds who refused to accept the tombstone into the cemetery because it was so ugly. Church had his revenge, though, for when he died at 72, the funeral oration he himself had composed, was broadcast by a gramophone in which he heartily denounced the keepers of the graveyard. His tombstone was admitted.

A modern Primitive, Father Philip Pieck, now priest at the Church of St. Leo in New York City, is just beginning to achieve recognition. His work was first shown in an exhibition sponsored by the National Art Week Committee in 1940. Miss Emily Francis, director of the Contemporary Arts Gallery in New York, liked the painting and borrowed it for a group show in her gallery. After she had returned it to the committee, 62-year-old Father Philip arrived at the gallery. He was terribly downcast when he heard the painting was no longer there. "I would so much like to see my painting on a wall," he explained. Two months later, the gallery gave him a one-man show and the Springfield Museum acquired one of his works. Father Philip, who was born in Holland and served in the Philippines until the outbreak of the war, is not conversed with

modern feminine fashions. When he saw his charming *Central Park at 110th Street* hanging in the gallery, he sadly pointed to a figure in the foreground wearing black stockings. "It's all wrong," he cried quietly, "but I didn't know that ladies no longer wear black stockings."

Paul Cadmus, the brutal recorder of New York's seamier side, hates to be disturbed when working in his studio. In order to be assured of complete peace, he has a private phone number as well as a private system of bells. When a friend calls him up, this is the process he must undergo in order to speak to Cadmus, according to our informant. First, he holds the telephone while the bell rings five times. He then hangs up and dials the number again. After the phone has rung twice, he will be greeted by the artist who now knows the persistent caller is a friend. When asked whether this wasn't more trouble than answering all calls indiscriminately, Cadmus replied indignantly, "No." It's a moot point.

## News from Maine

PORTLAND, ME.: Maine is a war port now; its population has doubled and sailors in uniform far outnumber old fishing captains, but it is still the beautiful Maine Landscape and small pleasure crafts which most attracted the artists represented in the Portland Society of Art's 60th Annual which closed March 28 at the L. D. M. Sweat Memorial Art Museum.

With the exception of two oils, *Defense Worker, 1943* by Robert McNeill and Juanita Jamison's *Moving for Munitions*, the exhibition of 76 works was a peacetime showing. The watercolors, which by their very nature have more spontaneity and freshness than the oils, presented a livelier, though not su-

perior, face. Stealing the show in this group were two papers by Edgar Corbridge. The remarkably sure and cool classicism of both *Sakonnet Farm* and *Dorries* contrast well with the patchy brightness of most watercolors. Realistically drawn and painted in flat, clean color they are excellent interpretations.

Other exceptional watercolors were Paul Wheeler's bare and beautifully executed *Island Road*; Ruth Hammond's bright, well designed *Dry Dock on the San Sebastian River*; Mildred June Schreiner's study, *Old Smyrna Shack*; and Raymond G. Ellis' well-handled *Boats in Winter*.

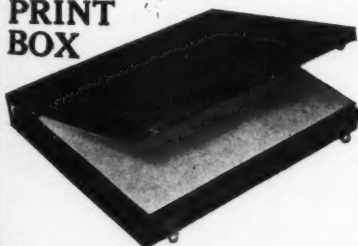
The group of oils also contained a number of highly satisfactory works. Miss Jamison's *Moving for Munitions*, a Brueghelian panorama, was one of the best works in the show. Her *County Fair* too has charm but lacks the clear delineation of the other work. *Mandy in the Morning*, a very amusing composition of a Negro girl by Beth Slee, is surely a country cousin—and a worthy one—to Reginald Marsh's popular gal in *High Yaller*. Perhaps it was conceived as such.

In general, the portraits exhibited were on a high level, particularly *Rebecca and Linda* by Margaret Sturgis, and Elyot Henderson's *Head of Joyce*. One of the most interesting landscapes in the show was Robert McNeill's *Tireless Landscape*, which in spite of looking surprisingly weary, is beautifully stated in warm color. Not to be overlooked were Walter H. Rich's amusing and detailed documents of animal life and Janet Folsom's *Young Couple*, striking both in its technique and odd romanticism. Best still-life was Louella Bancroft Wight's bold *In The Window*.

The jury of selection was composed of Alexander Bower, director of the museum, John Howard Stevens, John H. Allen, Francis O. Libby, Alice Harmon Shaw, Elyot Henderson and Miss Wight.

—JUDITH KAYE REED.

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*Portrait of Young Girl: FRANK  
DUVENECK. To Be Sold at Kende*

## At Gould Mansion

DISPLAYED in a domicile that once  
housed the finest in paintings and qual-  
ity furniture, the Kende Galleries of  
Gimbel Brothers, have placed on public  
auction sale at the Jay Gould Mansion,  
oils, objets d'art, early American glass,  
porcelains, decorations and furniture.  
Taken from the collection of Katherine  
Conklin of Larchmont, N. Y., and other  
sources, the auction will take place on  
Saturday, April 3 at 2:00 P.M.

For the auction addict anxious to se-  
cure a fine oil, there will be offered for  
sale a canvas entitled *Portrait of a  
Young Girl* by Frank Duveneck; *Street  
Players* by Jerome Meyers, famed New  
York painter; an impressive landscape,  
*A Study of Twilight* by Alexander Wyant  
and a colorful hunting scene *Break-  
ing Cover* by Gilbert Wright.

Included in the auction will be a com-  
plete early American rose-and-snow-  
pattern dinner service which is rare as a  
whole set. Also to be sold are a few  
pieces of early American furniture, gar-  
den figures, objects of the Della Robbia  
type and a choice lot of gold jewelry  
which includes a few pieces from East  
India (18th century). Important are  
some superb Venetian and French ban-  
quet cloths in finest needlework.

## Parke-Bernet Sale

FOR THE auction seeker, the Parke-  
Bernet will place on sale at their own  
galleries English furniture, Oriental  
rugs, 19th century genre paintings and  
American landscapes the afternoons of  
April 14, 15 and 16 at 2:00 P.M. This  
group of auctionables were the prop-  
erties of J. C. Willever of Millburn, N. J.,  
a New York educational institution and  
other owners. The collection will be on  
exhibition at the galleries commencing  
April 10.

Prominent among the American paint-  
ings are a group of works executed by  
members of the National Academy, in-  
cluding *Dismissal of Village School* and  
*October Afternoon* by Henry Inman and  
*Turning the Leaf* by William Sidney  
Mount. Prominent in this group is the  
work entitled *Summer Day: Study from*

*Nature* by Asher Brown Durand, a scene  
representing the placid winding stream  
bordered by high trees and bushes in  
full summer foliage. Other painters of  
the academy whose works will be of-  
fered for sale are Thomas Cole, and  
David Johnson.

Besides the American academic art-  
ist, the auction will present the follow-  
ing paintings: Kensett's *Seascape*, James  
Bard's *Paddle Wheeler Steamer* and a  
work done in the characteristic style  
by Schreyer, *Arab Warriors*. The genre  
paintings included in the sale are *Christ-  
mas Eve* by Ferdinand de Braekeleer,  
*La Vivandiere* by Jean Baptiste Madou,  
*Andalusian Wake* by Jules Rougeron,  
canvases by Meissonier, Madrazo, Zame-  
cois and other artists.

## Auction Calendar

April 1, 2 and 3, Thursday, Friday and Saturday  
afternoons, Parke-Bernet Galleries; from Lewis  
estate: fine Queen Anne and other English fur-  
niture; Chinese porcelains and jades; Georgian  
silver; English drawings & watercolors; books;  
tapestries; rugs. Now on exhibition.

April 3, Saturday afternoon, Kende Galleries held  
at the Jay Gould Mansion; from the Katherine  
Conklin Collection: oil paintings, objets d'art,  
early American glass, porcelains, decoration and  
furniture. Now on exhibition.

April 5 and 6, Monday and Tuesday afternoons,  
Parke-Bernet Galleries; from Groves, Thomp-  
son and Lewis estates: autographs of the  
Presidents; library sets; first editions; Ameri-  
cana; color plate books. Now on exhibition.

April 8, 9 and 10, Thursday and Friday after-  
noons, Parke-Bernet Galleries; from Harris  
Hammond collection: Fine English 18th cen-  
tury furniture; Bow porcelain statuettes; Derby-  
shire Spar compotes, lamps, etc. Paintings,  
prints, drawings, Chinese carpets, porcelain  
and jades, textiles and paintings. On exhibition  
from April 3.

April 14, 15 and 16, Wednesday, Thursday and  
Friday afternoons, Parke-Bernet Galleries; from  
Willever et al: English furniture; 19th century  
genre paintings and American landscapes; Geo-  
rgian table silver. Rugs. On exhibition from  
April 10.

April 17, Saturday afternoon, Parke-Bernet Gal-  
leries; from Allen, Speyer et al: French furni-  
ture, tapestries, rugs. On exhibition from  
April 10.

April 21 and 22, Wednesday and Thursday after-  
noons, Parke-Bernet Galleries; from Henderson  
collection: English furniture and decorations.  
On exhibition from April 17.

April 24, Saturday afternoon, Parke-Bernet Gal-  
leries; from Roselle et al: Persian pottery and  
miniatures; Luristan bronzes, Persian rugs,  
Gothic and Renaissance objects of art. On ex-  
hibition from April 17.

April 29, Thursday evening, Parke-Bernet Gal-  
leries; from Houston et al: paintings of the  
Barbizon school; English 18th century, Dutch  
19th century and Modern French and other  
paintings. On exhibition from April 24.

## The Auction Mart

Appearing in order are the name of the artist, the  
title, the name of the sale, the buyer (if any an-  
nounced), and the price. P-A indicates the Plaza  
Art Galleries; P-B stands for Parke-Bernet Gal-  
leries; and K indicates Kende Galleries.

### Paintings

XVII Century Flemish School: <i>The Gar- den of Eden</i> (P-B, Starr) Julius Weitz- ner .....	375.00
Teniers, the Younger: <i>Adam and Eve in Paradise</i> , after Padovanino (P-B, Starr) M. V. Horgan, Art. ....	240.00
Mignard: <i>Marie de Rabutin Chantal, Marquise de Sevigne</i> (P-B, Schnittjer) M. V. Horgan, Art. ....	1,075.00
Flemish 17th Century School: <i>St. John Preaching to the Multitude</i> (P-B, Schnittjer) S. Hartveld .....	650.00
Beechey: <i>General Sir John Abercromby, K.B.</i> (P-B, Schnittjer) .....	500.00
Magnasco: <i>Mountain Landscape with Fig- ures</i> (P-B, Schnittjer) .....	375.00

### Furniture

Chippendale Carved Walnut Lowboy with Claw and Ball Feet (P-B, Yeager Coll.) .....	650.00
George III Small Inlaid Mahogany Break- Front Bookcase, English, XVIII Cen- tury (P-B, Starr) .....	600.00
Carved Cherry Slant Front Desk (P-B, Yeager Coll.) .....	420.00



## Dealer in Likenesses

AN ARTIST'S enduring fame rests, in part, with the number of monographs written about him. Author Alan Burroughs awakens from a very long slumber for the first time, the art of the painter John Greenwood,\* discussing the period of his painting in America (1745-1752). This period of mid-18th century is associated with an artist who had but one duty to perform: to paint a likeness of his subject and nothing more. For the early American artist, art was devoid of aesthetics or the philosophy of art; it was the work of an unknown tradesman dealing in pictorial likenesses.

Although comparatively unknown to the art historian, Greenwood proves to be a typical painter of that uncertain period of art. His sitters, his friendliness, and above all, his natural gift to record the countenance, are all characteristics of this painter of 1750. In those early rugged days a portrait was regarded as a piece of furniture costing but a few dollars and occupying a space on the wall, not too prominently. It was not the fashion but, rather, a necessity to preserve the face of the father and family for posterity. And Greenwood was the artist who could execute that particular representation.

Greenwood began life as an apprentice, after having lost his father at an early age, and he emerges as the dealer in likenesses having served his apprenticeship well. He soon became a well known portrait painter and success was in the offing; however, in 1752, at the

age of 25, he disappeared from New England to turn up in Dutch Guiana. In that remote corner of the globe, Greenwood felt the warmth of success, for it is reported that he next went to Europe with bulging pockets. In Europe, he remained, first in Holland, then in London, where he went into the art dealing business.

With reference to his painting, as was said before, an artist's success in those days depended not upon aesthetic or poetic visions but on downright "make me as I look" pictures and John Greenwood could do that. Moreover, he injected much life into his characters with the use of a very fresh palette of blue, yellow, brown, and black.

It is very revealing to discover an unknown early American artist, for it contributes to a very poorly clad period of which, comparatively, little is known. The future may present interested art enthusiasts with an indigenous early American tradition derived from sources other than the British School of portrait painting. For the present it is all conjecture, but the future may evoke new discoveries and new interpretations of the foundation of early American painting.

Very comprehensively written, the monograph enriches our supply of information concerning the culture of the colonial era and presents reasons for a more profound belief in our own traditions of artistic endeavor.

## Books

Sol A. Davidson

## Have You Read?

**TWELVE BRONZES** by Jacques Lipchitz. Published by Curt Valentin, New York. 16 Collotype plates with introductory note. \$2.50.

An opportunity to examine sculptural creations by an artist who goes beyond the classic conception of solid, opaque volumes to render pieces in which voids or interstices are as important as solids, so that the form becomes a complex relationship between inner and outer. A world transformed from representation to poetic vision.

**ANATOMY OF MY UNIVERSE**, text and thirty four drawings by Andre Masson. New York: Curt Valentin. \$6.00.

The artist-author explores, by drawing, the crevices of his own imagination. The world of affinities and analogies, the emotional fusion with nature, the theme of desire, the elan towards myth, the search for the totality of man, all represented in the thirty four drawings published.

**THE MUSEUM OF MODERN ART, THE FIRST TEN YEARS**, by A. Conger Goodyear. New York: Museum of Modern Art. 153 pp. \$3.00.

Ex-President Goodyear reveals the manner in which the museum first found supporters for the idea and later for the realization, of the present Museum of Modern Art. A historical treatise of the first decade of the Museum's existence, disclosing the organization of exhibitions and formation of new departments. For public scrutiny, author Goodyear presents the financial statement; an opportunity for the reader to see what is done with the funds.

\*JOHN GREENWOOD IN AMERICA. A Monograph by Alan Burroughs. Andover, Mass.: Addison Gallery of American Art, 1943. 87 pages, 43 reproductions.



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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

### Albany, N. Y.

ARTISTS OF UPPER HUDSON 8th ANNUAL, Apr. 28-May 30, Albany Institute of History and Art. Open to residents of Albany within 100 mile radius. Media: paintings and sculpture. Jury. Prizes. Entry cards & work due: Apr. 18. For cards write J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

### Allentown, Pa.

8th ANNUAL SPRING EXHIBITION, May, Leigh Art Alliance. Open to members. Media: All. Fee: \$1. No jury or prizes. Work due: Apr. 26, at Muhlenberg University Galleries. For data write Paul Wienad, Goth Station, Allentown, Pa.

### Buffalo, N. Y.

ARTISTS OF WESTERN NEW YORK 9th ANNUAL, May 5-31, Albright Art Gallery. Open to residents of Wayne, Wyoming, Yates, Allegheny, Cattaraugus, Chautauque, Erie, Genesee, Livingston, Monroe (exc. Rochester), Niagara, Ontario, Orleans and Steuben. Media: all. No fee. Jury. Entry cards due Apr. 14; works due: Apr. 22. \$125 in prizes. For further data write Albright Art Gallery, Buffalo, N. Y.

BUFFALO PRINT CLUB 4th NATIONAL PRINT SHOW, Apr. 15-May 13, Albright Art Gallery. Open to all artists. Media: Black and White prints, except those previously shown at Buffalo Print Club. Fee: \$1.00. Entry cards and work due Apr. 1. For details write Miss Jean MacKay, Sec'y, Buffalo Print Club, 620 Niagara Street, Buffalo, N. Y.

### Charlotte, N. C.

MINT MUSEUM SPRING EXHIBITION, May 2-June 6, Mint Museum of Art. Open to all artists. Media: oil, watercolor, sculpture, graphic arts and crafts. No fee. Jury. Prizes. Entry cards due Apr. 18; work due Apr. 28. For data write Dayrell Kortheller, Chairman, Mint Museum, 208 Cherokee Road, Charlotte, N. C.

### Cleveland, Ohio

CLEVELAND ARTISTS' AND CRAFTSMEN ANNUAL, Apr. 28-June 6, Cleveland Museum of Art. Open to artists and craftsmen of Cleveland. Fee: \$1. Jury. For further information write William M. Milliken, Director, Cleveland Museum of Art, Cleveland, Ohio.

### Gloucester, Mass.

21st EXHIBITION, June 27-Sept. 12, North Shore Arts Association Galleries. Open to all artists. Media: Painting, sculpture, etching. Jury. Prizes. Entry cards & work due: June 11. For further data write

Mrs. L. Edmund Klotz, Sec'y, Ledge Rd., Gloucester, Mass.

### Hartford, Conn.

INDEPENDENT PAINTERS & SCULPTORS OF HARTFORD ANNUAL, May 1-16, Avery Memorial. Open to all artists. Media: Painting, pastel and black & white. Fee: \$1. No jury. Prize. Works due: Apr. 24. For further information write Mary Dunne, 71 Asylum St., Hartford, Conn.

### Irrington, N. J.

IRVINGTON ART ASSN.'s 10th ANNUAL, Irvington Free Public Library. Open to all U. S. artists. Media: oil, watercolor, sculpture, black and white. Jury. Prizes. Fee \$1. Entries due Apr. 24. For details write May E. Baillet, Sec'y, Irvington Art and Museum Assn., 1064 Clinton Ave., Irvington, N. J.

### Laguna Beach, Calif.

LAGUNA BEACH ART ASSOCIATION PRINT AND DRAWING EXHIBITION, May 1-30. Open to all U. S. artists. Media: all prints and drawings. Entry fee, 50 cents. Jury. Prizes. Entry cards due April 19. Work due April 23. For entry card write Curator, Laguna Beach Art Gallery, Coast Blvd. and Cliff Drive, Laguna Beach, Calif.

### Lowell, Mass.

ALL YEAR ROUND EXHIBITION, Whistler's Birthplace (An Art Museum). Open to all professional artists. Media: All. Fee: \$1.50 per picture. Jury. Single pictures are eligible. For information write John G. Wolcott, vice-president, Whistler House, 236 Fairmount St., Lowell, Mass.

### Montgomery, Ala.

THE WATERCOLOR SOCIETY OF ALABAMA ANNUAL JURY SHOW, May 3-31, Montgomery Museum of Fine Arts. Open to all American artists. Media: watercolor only. Jury. Prizes. Fee: \$1.00 for non-members (artists in the Service exempt). Entry cards due April 24. Work due on or before April 28. Special award for artists in the Armed Forces. For details write Joseph Marino-Merie, c/o Department of Applied Arts, Alabama Polytechnic Institute, Auburn, Alabama.

### New Haven, Conn.

NEW HAVEN PAINT & CLAY CLUB 42nd ANNUAL, April 12-24, Free Public Library. Open to all artists. Media: Oil, watercolor & prints. Jury. Prizes. Entry cards and work due: April 5. For cards write Mrs. W. F. Robb, 66 Vista Terrace, New Haven, Conn.

### New York, N. Y.

ARTISTS LEAGUE OF AMERICA EXHIBITION, "ARTISTS IN WAR PRODUCTION," June 13-July 3, A.C.A. Gallery. Open to all artists engaged in war work. Media: all. Entry cards and entries must be submitted May 29 from 2 P.M. to 8 P.M. at the A.C.A. Gallery. For details write Artists League of America, 13 Astor Place, New York City.

BRONX ARTISTS GUILD 21st ANNUAL, Mar. 28-Apr. 25, New York Botanical Gar-

den Museum, Bronx. Open to all artists. Media: all. Small fee. For further data write Charlotte Livingston, 2870 Heath Ave., Kingsbridge, Bronx.

12th ANNUAL SPRING SALON, Apr. 22-May 22, Academy of Allied Arts. Open to all. Media: all. Work and entry cards due Apr. 10. For details write Miss Heath, c/o Academy of Allied Arts, 349 West 86th Street, New York, N. Y.

### Philadelphia, Pa.

AMERICAN ETCHING & ENGRAVING 20th ANNUAL, Apr. 30-May 20, Print Club. Open to American artists. Media: etching & engravings. Fee: 50c. Entry blanks due Apr. 21. For blanks write Mrs. Andrew Wright Crawford, Print Club, 1614 Latimer St., Phila., Pa.

### San Francisco, Calif.

SAN FRANCISCO ART ASSOCIATION'S WATERCOLOR & PASTEL ANNUAL, May 4-June 1, San Francisco Museum of Art. Open to all U. S. artists. Media: watercolor, gouache, tempera on paper, pastel. No fee. Jury. Prizes. Entry cards due Apr. 8; work due: Apr. 13. For further information write Mrs. Evelyn Eck, Registrar, San Francisco Museum of Art.

### Tacoma, Wash.

ARTISTS OF SOUTHWEST WASHINGTON'S 4th ANNUAL, Apr. 4-May 2, College of Puget Sound. Open to residents of Southwest Washington. Media: painting & sculpture. Entry cards due: Apr. 1. Work due: Apr. 6. For cards write College of Puget Sound, Tacoma, Wash.

### Youngstown, Ohio

1st BIENNIAL CERAMIC SHOW, May 16-June 13, Youngstown Junior League. Open to residents and former residents of Ohio. Media: ceramics. No fee. \$150 in prizes. Jury. Entry cards and work due May 2. For details write Sec'y, Butler Art Institute, Youngstown, Ohio.

## Competitions

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## Guggenheim Winners

IN ANNOUNCING the award of Fellowships, for 1943, to 64 additional Fellows, the John Simon Guggenheim Memorial Foundation states that it has informed all Fellows that the use of their Fellowships is subject to any war work or military or naval duties to which they may be called. But if any recipient of a Fellowship is called into service, his Fellowship will be held for him until the war has been won.

Furthermore, it states, although 64 is fewer than the awards made in recent years, this was done so that part of the Foundation's funds might be reserved for granting Fellowships to persons now in the war effort who doubtless would have applied for and been granted Fellowships this year but for circumstances.

Artists to receive Fellowships for 1943, who were selected by a jury consisting of Gifford Beal, Charles Burchfield, Mahonri Young and James Earle Fraser, are:

Donald Harcourt de Lue, New York City sculptor, who will depict the heritage of America; Dong Kingman, Californian of Chinese descent, who will make a series of paintings of the United States at war; Dean Fausett of Georgia, who will paint murals by request of the Army Air Force for Texas training centers.

Joseph Hirsch, Philadelphian, goes into the second year of Fellowship and will continue to make posters and pictures for the Red Cross, OWI, Office of Emergency Management and other Federal agencies. Ira Moskowitz, of New York City, will make a series of drawings and lithographs on the life of the Indians in Mexico. Oronzio Maldarelli, instructor in sculpture at Columbia University, will continue creative work in sculpture.

Dr. Siegfried Kracauer, of the Museum of Modern Art film library, will write a history of the German film from

the last World War to the present. Dr. Walter Friedlaender, of New York University, will write a monograph on the great Italian painter Caravaggio and his period.

To Elizabeth McCausland, New York art correspondent for the *Springfield Republican* since 1935, teacher of History of Art at Sarah Lawrence College, author of many treatises on art and photography, went a Fellowship which will permit her to prepare a study of the status of the artist in America from Colonial times to the present, with especial attention to the relation between art and patronage.

## Courses for War Workers

Not to impede the war effort, but to further the art careers of many who are now busy producing war material, Dong Kingman, San Francisco's noted Chinese watercolorist, is conducting a series of eight watercolor landscape lessons under the auspices of the Academy of Advertising Art of San Francisco.

Classes will be held on Sunday mornings in order that they may be convenient for the war workers. Fee for the courses is \$1.50 per lesson or \$10.00 for the entire series. Upon suggestion from Kingman, men in uniform will be given free instruction. The series will begin April 11 and continue through May 30. For further information write to Academy of Advertising Art, 215 Kearny Street, San Francisco, California.

## Colburn Canvases on Tour

Francis Colburn, who teaches a class in painting at the University of Vermont, where he is artist-in-residence, is being exhibited thoroughly to students and residents of several New England cities.

Middlebury College, Vt., will show, during April, the 21 paintings which made up an exhibition at the Knoedler

Gallery in New York early in December. Last season, Bennington College in Vermont held a show of Colburn canvases and since then, Amherst and Williams College have seen them; the Fleming Museum of the U. of Vermont exhibited this group in the Fall.

## Philadelphia Teachers Exhibit

Continuing its policy of promoting the fine arts, the Art Teachers Association of Philadelphia will hold an exhibition of oils and sculpture from April 4 to 17 at the Philadelphia Sketch Club. The Association's plaque will be awarded at a reception and private view on Sunday, April 4, by the jury of selection—Walter Baum, Raphael Sabatini and Gertrude Schell—to the artist whose work "contributes most to the success of the exhibition."

## To Teach "Blueprint Busting"

To qualify the artist for work in a war plant, the Grand Central School has added to its war-time schedule a course in Production Illustration, known to the profession as "blueprint busting." A merger of art work and engineering, the course will be given under the direction of Eugene J. Korda.

Says Mr. Korda, "Production Illustration is creative work; it is a medium of expression that injects life, simplifies and gives form to the often complex and bewildering blue print."

## Work & Paint on the Farm

An invitation is extended to artists who are interested in helping to alleviate the food shortage and intent upon the continuance of their career, by the Tall Timbers Art Colony in Winnisquam, New Hampshire. There you may earn part of the expenses of board and room by helping with the farm chores, for a few hours, and have the remainder of the day to paint.

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## David Silberman

[Continued from page 13]

ern Hemisphere searching out the most obscure corners for works of art. These travels supplied many interesting tales and, when accompanied by the unique story-telling ability of Mr. Silberman, were anecdotal gems. In 1908, he arrived on American shores, free lancing art treasures to whomever wanted old masters. Quick to feel the American pulse, David Silberman decided to remain in the United States and assumed studies to become a naturalized citizen for here was a land that made him feel at home.

In 1926, Mr. Silberman's brothers, Abris and Elkon, came over from Europe and established the E. & A. Silberman Galleries (now at 132 East 57th Street), making Mr. Silberman American manager of the firm.

The galleries became a center for museum directors, connoisseurs, artists and actors—a small colony of early Bohemian America. Artists and others came to tell their experiences and discuss their theories while Mr. Silberman pontificated, for he was the best teller of tales. Not to be considered a mere raconteur, David Silberman was completely aware of the old master tradition and many collectors showed deep respect for his opinion. The outstanding painting sold by Mr. Silberman was Titian's *Ariosto* to Booth Tarkington.

He leaves a widow, Mrs. Sadie Silberman, and two sons, Jack and Milton. The firm of E. & A. Silberman will continue under the able guidance of brothers Elkon and Abris. Also continuing will be the memory of his jovial personality dedicated to the idea of understanding and helping his fellows.

## 57th Street in Review

[Continued from page 19]

imaginative steps. The show "Reflections of the Inner Eye," is made up of graceful fantasies, floral forms that are as prismatic and alive as hardened chemical substances.

A chip off the old Ernst block, this young painter still does not enter the forbidden kingdom of his father's making—that spooky land of weird maidens and unbelievable animals, that shivering kingdom of fur-robed and feathered "boogey" creatures. Instead, he leaves the nightmares to Max and ventures into a more poetic realm of flower fancies, rhythmic decorations and inner-inspired explorations of color and line. He turns decay and corroded wastelands into growing things.

Best of the compositions on view are *Voyage of Discovery*, *Forbidden Language* and *Pastoral*, along with a *Celestial Object*, curiously developed in brilliant red tones. Another object of interest is the penetrating study of the artist's step-mother, Peggy Guggenheim.

## Magic Mountains by Adele Watson

The earth, majestic and eternal, inspires Adele Watson to create forms out of gigantic rock formations. Current at the Bonestell Gallery until April 10 is a large selection of these fantastic oils in which weird human forms are discovered in mountains and crags and wooded hillsides.

A distinctive sculpturesque style is particularly noted in *Folded Wings* and

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the martial *Carved in Stone*. One ruddy monumental mountain is significant with symbolism bordering on the Aztec; another white rock mass conceals (or reveals) a Daniel Chester French angel and a Rodin nude in its chalk-like depths.

"Here paint is mixed with thoughts that come from deep crevices of the mind," quoting Anne Lloyd's poem in the foreword. "Here is shown erosion's gain in sculpturing—the pace of its advance through centuries of wave and wind and rain."

#### Our Native Shores

A theme show involving "Our Native Shores" may be viewed at the Knoedler Galleries through April 10. About 40 paintings touch on the shore theme, some rather remotely, making it more of a glimpse of artists' studio creations than a tour of our coastal regions. The early paintings like *In the Catskills* by Thomas Doughty and *Near Cohasset, Mass.* by Thomas Hinckley are descriptive enough, but most of the other canvases are too unrepresentative both of the artist's work and of our shores.

Too many "dated" canvases by well known men are on hand, such as the Van Gogh flecked lyrics by Marsden Hartley, the Gauguin-hued *In the Park* by Guy Pene du Bois and a particularly drab *Sunday Morning in Provincetown* by Raphael Soyer. Highlights of the show are Ernest Lawson's *Old Grand Central Station* (surprising how modern this impressionistic canvas is), a glowing *56th Street in the Snow* by Eric Isenburger, a gentle *Christmas Dinner* by Jerome Myers, and *Lake Geneva*, one of the best Eilshemius landscapes yet encountered.

#### Maria of Brazil

Maria Martins brings the jungle with her in an extraordinary exhibition of sculpture at the Valentine Gallery through April 10. This prominent Brazilian sculptor gets the effect of deep interiors, muggy waters and extravagant growths by means of intricately

managed bronze pieces, even if she has disregarded all the fundamentals of sculpture. Based upon the legends of a jungle people, these unconventional works include a chimerical snake woman called *Cobra Grande*, a vine enveloped *Amazonia* and such examples of bizarre femininity as the lacy *Yemenja* and the architecturally decorative *Aio-ka*. A new note in eroticism is developed in *Boiuna*. So vivid are Maria's bronze recordings that the incidental potted plants placed here and there are almost meaningless by comparison.

Maria's show also stops the painter Mondrian in his tracks. This artist checks and double checks in his abstract creations, on view in another part of the gallery. They might be his concealed impressions of Trafalgar Square or Place de la Concord, but they are as unstimulating and as monotonously unemotional as nicely patterned table cloths. *Broadway Boogie-Woogie*, an essay in jazzed up color, is more exciting, having more checks to the square inch.

#### Hipped to the Tip

[Continued from page 3]

"You needn't answer! I know the answer. Then let me ask you whether you consider one who can't tell Bach from Debussy qualified to 'comment' on concert music? Whether you would take seriously the opinions of someone who couldn't tell Cézanne from Uccello?"

"3. With delicious irony, you informed your readers that jazz appreciators 'hint that Mr. Five-by-Five has moved from Lenox to Park Avenue.' It so happens that 'Mr. Five-by-Five' never lived on Lenox Avenue in the first place. That tune is a typical example of Tin Pan Alley commercial 'jive,' as it is called. It was written by two white Hollywood song-writers, Don Raye and Gene DePaul. The hit recording of it was by the Andrews Sisters, a white trio, backed by a white commercial band. No Negro band ever recorded it at all. So much for Lenox Avenue!"

"As for Park Avenue, I am amazed at your clear implication that this shining and well-heeled thoroughfare represents, for you, either the goal or the well-spring of the Creative Arts. Someone, Mr. Boswell, has given you a couple of wrong addresses—or what we lowbrows would call a bum steer."

"I'm not kidding myself that I can teach you anything. I should judge you to be a fellow who's fairly well pleased with what he knows already. However, you 'object to having jazz confused with music.' All I object to is people not knowing what they're talking about."

"I leave it to your readers to decide who is confused."

Ed.: Pick up the marbles, Mr. Berton. It all reminds me of a story my father used to tell about James Boswell. It seems that Boswell was an absolute expert at imitating the vocabulary of a cow. One evening, while attending the theatre with Samuel Johnson, he broke the boredom of a dragging second act with a most authentic "moo" of an anguished cow. The audience laughed and applauded in appreciation. Preening himself with just pride, Boswell let loose a loud but very inept neigh of a horse. Amid the dead silence, Johnson turned and said, "Stick to the coo, Bos!"

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## Mr. Reid Makes a Statement Under Personal Privilege

Because of its activities in prosecuting frauds, exposing fake galleries, fighting for fair juries, and many other such undertakings as its long campaign for permanent colors, it is not surprising that the League should have a number of bricks flung at it.

In the matter of permanent colors we have had a most gratifying support from leading manufacturers of artists colors. However, since this project was not enthusiastically received by those who were "cutting corners" they have attempted, we presume, to get in some links below the belt.

We have heard of accusations—always surreptitiously made, that the League was playing favorites and some charges were planted that members of the League's Board received gratuities, hand-outs, or kick-backs for lending

their endorsement to certain manufacturers for certain brands.

Until recently, the League has paid no attention to these slanderous statements, but, when one large dealer declined to stock the colors of one manufacturer because, it was alleged, an unnamed trade journal had published a statement that these colors were "adulterated" and that some of the members of the League were "subsidized" to give them a clean bill of health, it was time for the League to take a stand.

This is damaging to the manufacturer, and it is also a serious reflection on the Board of the League and, particularly, on Mr. Conrow and me, since we are the only members of the Board who are on the Technic Committee.

The record of Mr. Conrow who more than any other, through his knowledge and long study, persistence and hard, untiring work, has been responsible for bringing about permanent colors for

our native artists, speaks for itself.

I am a late comer on the Committee, selected not because of a great technical knowledge of pigments but to assist in extending the findings of our Committee and its technical experts in whom the League has reason to repose confidence. Such charges, as are made, do not set lightly upon me and I have the complete backing of the Board to use every possible effort to drag these charges out in the open and to run down their perpetrators.

This will not be easy. Those whom we suspect are already running for cover, making extensive denials and building up alibis. They are beginning to realize the gravity of their loose talk which is not only a violation of the Unfair Practices Act but, we are advised, is criminally slanderous as it affects us personally.

We are appealing to our members—and to others—who may hear statements reflecting either upon the colors bearing the familiar seal of the League, or upon members of the League, to please communicate immediately with us.

—ALBERT T. REID.

## On Buying Paint

Supplementing Mr. Reid's letter it is fitting to tell something of the League's work in the field of artists paints, and its continuous striving not only for colors produced from pigments with a known history for their permanence, but a search for even better products if possible.

The League further seeks to place this information in the hands of our artists and help protect them from being imposed upon.

Tests are made from time to time and whenever a color is found to be weak in tinting strength or the grinding does not appear entirely satisfactory, or for any other reason it does not meet with the League's request, a report is made to that particular manufacturer—and to him alone. This is very confidential and no one else knows of our findings or recommendations.

It should be here said that we have had—always, immediate and whole-hearted cooperation in bringing that particular product up to the League's recommendation, which is eminent testimony of the confidence in which the League is held by the manufacturers.

That is why you artists can buy those colors which bear the League's seal, or where there are display cards with the guaranty of the manufacturer to the League that they conform to its requirements. They are guaranteed to us and we feel we may not only safely guarantee them to you, but urge their use if you wish your paintings to last and maintain their color.

## Give Us Your Suggestions

The subject of fair juries, both for exhibitions and in judging mural competitions has become a paramount issue over the country since the League inaugurated its campaign.

From widely separated points have come requests that we suggest names of those we feel are competent to act on such juries and whom we deem to be representative of both phases in art.

The League has been reluctant to make any such list as it might be easily

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interpreted as selections of our own personal choice and not entirely unbiased, but it realizes at the same time it should do something constructive in the solving of the highly controversial matter.

With this idea in mind the National Executive Committee seeks to obtain a cross-section opinion from members of the League to serve as a possible guide. We are therefore appealing to all our Chapter heads and to our members with the following points in mind.

1)—For general competitive exhibitions, what 20 painters and 10 sculptors would you suggest for a balanced jury, representing both left and right?

2)—For mural competitions, what 20 painters and 10 sculptors would you suggest for a balanced jury representing both left and right?

Breadth of judgment, fair-mindedness and ability to evaluate possible lasting values, are the qualities sought. Art judgment may not be confined to practicing artists, since knowledge of art and its fitness does not rest alone with them. In the case of mural juries the question of fitness of place and consideration of local sympathies and taste should be kept in mind.

The League would be glad to have the suggestions of others even should they not be members. Response to the above should be sent as soon as possible, addressed to—Albert T. Reid, Hotel Carteret, 23d at 7th Ave., New York.

#### A Massachusetts Protest on The Springfield Mural Jury

We are in receipt of a letter from Mr. R. H. Ives Gammell, a distinguished Boston artist and an officer of the Guild

of Boston Artists, which was addressed to Mr. J. C. Walcott, Chairman of our Massachusetts State Chapter, which reflects the attitude of a number who have protested to us about the make-up of the jury selected to judge the mural competition for the Springfield Museum. We reprint it in full:

Dear Mr. Walcott:

The quoted statement of Mr. Frederick B. Robinson, director of the Springfield Museum of Art, which appears in the ART DIGEST, "Academic art is out," seems to me highly commendable. It is accurate, concise and clear, and I do not know what other qualities can be asked for in a plain statement of facts. Academic art, by which term I suppose this gentleman refers to art based on the severe disciplines which produced the enduring art of the past, is out. It has been "out" for some years as far as juries and museums are concerned.

Opinions may differ as to whether this is a desirable state of affairs. I assume, however, that the trustees of such institutions as the Springfield Museum of Art consider it desirable. And they surely would not permit the men who direct the activities of the institutions for which they are trustees to place their authority behind such an aesthetic policy unless they felt convinced that it appealed to the general public, whom they seek to serve, and that it is endorsed by the patrons whose generous support makes these activities possible. It must be that these groups have come to the conclusion that we are now at a stage of civilization where fine painting can be achieved without long and serious training. By this time they have had ample opportunity to observe the results of this advanced point of view and we must suppose the public likes the contemporary pictures which now appear on the walls of the Museums they support. Mr. Robinson would not, in his position, make the statement, "Academic art is out" unless he had ascertained that the patrons of the Springfield Museum wished it to stay "out."

I admit I am puzzled by the fact that we hear almost entirely dissenting opinions, but my contacts are doubtless with unenlightened persons. I do not know how people would feel if the jury of, let us say, the Pulitzer prize award, were to announce: "Grammatical writing is out." Perhaps the public would think that was fine too.

—R. H. IVES GAMMELL

#### Counter-Propaganda

An unusual collection of American and British cartoons and drawings has been arranged by the Metropolitan Museum in co-operation with the English Speaking Union of the United States to point up the misunderstandings that arise from the differences in custom, colloquialisms, temperament and usage of words of the two nations. To help combat the Axis propaganda of trying to divide the two friends, American and British artists have contributed a humorous and talented group of works.

The exhibition is being held at the Metropolitan through May. After the New York exhibition, the show will tour the United States and, later, be shipped to England.

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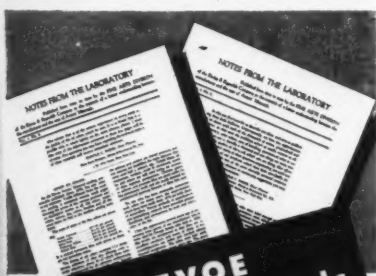
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# CALENDAR OF CURRENT EXHIBITIONS

**ALBANY, N. Y.**  
Institute of History & Art To Apr. 25: *Historic State Street.*

**ALBUQUERQUE, N. M.**  
University of New Mexico To Apr. 9: *San Joaquin Artists' Show.*

**ANDOVER, MASS.**  
Addison Gallery of American Art To Apr. 11: *Paintings by Mai-Mai Sze.*

**John Esther Gallery To May 1:**  
*Ruth Fabyan, Textiles.*

**ATLANTA, GA.**  
High Museum of Art To Apr. 15: *Contemporary French Paintings; Exhibition of Museum Junior School.*

**BALTIMORE, MD.**  
Museum of Art To Apr. 11: *11th Annual Exhibition of Maryland Artists; Daumier Lithographs.*

**Institute of Art To Apr. 9: Night School Exhibition.**

**Walters Art Gallery To Apr. 26:**  
*Decorative Arts of China.*

**BINGHAMTON, N. Y.**  
Museum of Fine Arts Apr.: *Regional Exhibition.*

**BOSTON, MASS.**  
Institute of Modern Art To Apr. 24: *Europe in America.*

**Museum of Fine Arts To Apr. 5:**  
*Brazil Builds; To Apr. 12: Arts of Our Allies.*

**Robert Vose Galleries Apr. 5-24:**  
*Watercolors, Sheets, Keller, Sample.*

**BUFFALO, N. Y.**  
Albright Art Gallery Apr.: *American Realists and Magic Realists.*

**CAMBRIDGE, MASS.**  
Fogg Museum To Apr. 30: *From Impressionism to Expressionism in Graphic Art; To Apr. 24: North Africa Interpreted by European Artists.*

**CHICAGO, ILL.**  
Art Institute To Apr. 15: *Etchings & Lithographs, Eugene Delacroix; To Apr. 25: 47th Annual of Chicago Artists; To May 2: Road to Victory.*

**Lenabel F. Pokrass Gallery To Apr. 19:**  
*Paintings, William S. Schwartz; Sculpture, Egon Weiner.*

**CINCINNATI, OHIO**  
Art Museum To Apr. 29: *Currier & Ives Prints.*

**CLEVELAND, OHIO**  
Museum of Art To Apr. 12: *Ohio Water Color Society; Indian Mural Painting Copies; Art of the Americas.*

**COLORADO SPRINGS, COLO.**  
Fine Arts Center To Apr. 15: *Edgar Britton, Otis Dozier.*

**COLUMBUS, OHIO**  
Gallery of Fine Arts To Apr. 30: *21st International Water Color Exhibition.*

**DAYTON, OHIO**  
Art Institute Apr.: *Dutch Modern Show; Paintings, Doris Rosenthal.*

**DENVER, COLO.**  
Art Museum To Apr. 12: *Watercolors, John E. Thompson; Oils, George Rickey; Oils & Watercolors, Gertrude Freeman.*

**DETROIT, MICH.**  
Institute of Arts To Apr. 12: *Dali Exhibition.*

**ELMIRA, N. Y.**  
Arnot Art Gallery Apr.: *Photographs of British Architecture.*

**GREEN BAY, WIS.**  
Neville Public Museum To Apr. 25: *Oil Paintings, Contemporary American Artists.*

**INDIANAPOLIS, IND.**  
John Herron Art Institute Apr. 11-May 2: *Paintings, Australian Artists.*

**KANSAS CITY, MO.**  
Nelson-Atkins Museum Apr.: *Paintings, Emilio Pettoruti.*

**LAWRENCE, KAN.**  
Thayer Museum of Art To Apr. 20: *Oils, Albert Bloch; To Apr. 30: Red Cross Pictures.*

**LOS ANGELES, CALIF.**  
County Museum To May 2: *Artists of Los Angeles; Paintings, Rex Brandt.*

**Foundation of Western Art Apr. 12-May 1: California Crafts Exhibition.**

**LOWELL, MASS.**  
Whistler's Birthplace To Apr. 15: *Sculpture, Massachusetts Artists; Art by Soldiers of Fort Devens.*

**MANCHESTER, N. H.**  
Currier Gallery of Art Apr.: *Posters of Soviet Russia; Work by American Illustrators; Watercolors, Alton Stilwell.*

**MEMPHIS, TENN.**  
Brooks Memorial Art Gallery Apr. 3-27: *23rd Annual of Southern States Art League.*

**MILWAUKEE, WIS.**  
Art Institute To Apr. 4: *Masters of Contemporary American Painting; Apr. 7-May 9: 30th Annual of Wisconsin Art.*

**Milwaukee-Downer College Apr. 5-21:**  
*Prints by Association of Women Artists.*

**MINNEAPOLIS, MINN.**  
Institute of Arts To Apr. 4: *Drawings, Burne-Jones; To Apr. 18: Etchings, Rembrandt.*

**University Gallery Apr.: Aspects of Modern Drawing.**

**MONTGOMERY, ALA.**  
Museum of Fine Arts Apr.: *Oils, Kelly Fitzpatrick.*

**MONTREAL, CAN.**  
Museum of Fine Arts Apr.: *60th Annual Spring Exhibition.*

**NEWARK, N. J.**  
Newark Museum To Apr. 11: *8th Screen Prints; Sculpture by Clay Club.*

**NEW HAVEN, CONN.**  
Public Library Apr. 3-13: *Robert Wilson Galvin.*

**NORWICH, CONN.**  
Slater Memorial Museum Apr. 5-30: *War Cartoons and Caricatures; Posters of the Allies.*

**NORFOLK, VA.**  
Museum of Arts & Sciences Apr. 4-25: *Watercolors & Drawings, William Bostick.*

**OMAHA, NEB.**  
Joelyn Memorial Apr.: *Dali Show.*

**PHILADELPHIA, PA.**  
Pennsylvania Academy of Fine Arts To Apr. 11: *Oil & Sculpture Exhibition; Apr. 11-May 2: Drawings & Watercolors of Naval Defense.*

**Art Alliance To Apr. 18: Sculpture, Clara Koresen Dieman; Oils, Esther Winkman; To Apr. 25: Young Printmakers.**

**Robert Carlen Gallery Apr.: Paintings, Sculpture & Drawings by Local Negro Artists.**

**Museum of Art To May 10: Mexican Art of Today.**

**A.C.A. Gallery (26W8) To Apr. 3:**  
*Paintings, Wm. Gropper, Apr. 4-17: Philip Reisman.*

**American British Art Center (44 W58) To Apr. 17: New Americans; Paintings and Drawings by Augustus John.**

**American Fine Arts Galleries (215 W57) Apr. 5-27: 51st Annual of National Association of Women Artists, Inc.**

**American Museum of Natural History (77th St.) To Apr. 6: Paintings Under the Sea, Lucie Mackay Palmer.**

**An American Place (509 Madison) To May 22: Paintings, Georgia O'Keeffe.**

**Argent Galleries (42W57) To Apr. 10: Gross Exhibition.**

**Artists Gallery (43W65) To Apr. 5: Watercolors, Isaac Lane Mase; Apr. 6-19: Paintings, Lucy Hourde Caigh.**

**Associated American Artists (711 Fifth) To Apr. 12: Southern Journey, Georges Schreiber; To Apr. 18: Walter Quirt; Apr. 12-30: Paintings, Luigi Lucioni.**

**Babcock Galleries (38E57) Apr. 10-May 1: Paintings, Ernest Lawson.**

**Bignon Gallery (32E57) To Apr. 14: Paintings, Soutine.**

**Mortimer Brandt Gallery (50E57) To Apr. 18: Variety Within A Group.**

**Brooklyn Museum (Eastern Pkwy.) Apr. 9-May 23: International Water Color Exhibition; Apr. 10-30: Art For Bonds.**

**Brummer Gallery (110E58) Apr.: Old Master Art.**

**Buchholz Gallery (32E57) Apr.: Sculpture by Lipschitz.**

**Carstairs Gallery (11E57) Apr.: Modern French Painting.**

**Contemporary Arts Gallery (106 E57) Thru Apr. 11: Group Exhibition; Apr. 12-30: Stephen Coaka.**

**Demotte Galleries (39E51) To Apr. 30: Isabella Banks Markell.**

**Downtown Gallery (43E51) Apr.: Spring Exhibition.**

**Durand-Ruel Galleries (12E57) Apr.: French Paintings.**

**Duracher Bros. (11E57) Apr.: Exhibition by Kurt Seligmann.**

**Albert Duven (19E57) Apr.: Fine American Paintings.**

**Print Club To Apr. 21: Sketches, Peter Hurd; To Apr. 10: 17th Annual of American Wood-Engravings, Woodcut & Block Prints.**

**Woodmere Art Gallery To Apr. 21: Portraits, Old Masters & American Primitives.**

**PITTSBURGH, PA.**  
Carnegie Institute To Apr. 18: *Paintings, Max Weber.*

**PORTLAND, ME.**  
Sweet Memorial Art Museum Apr. 4-May 2: *44th Annual Photographic Salon.*

**PORTLAND, OREGON**  
Art Museum Apr.: *Contemporary French Prints.*

**RICHMOND, VA.**  
Museum of Fine Arts Apr. 3-27: *9th Virginia Artists Exhibition.*

**ROCKFORD, ILL.**  
Art Association Apr. 5-30: *19th Annual Jury Show.*

**SACRAMENTO, CALIF.**  
E. B. Crocker Art Gallery Apr.: *Oils, Angelo Sottosanti; Portraits of Americans; To Apr. 15: Oils, Hamilton Wolf.*

**ST. LOUIS, MO.**  
City Art Museum To Apr. 26: *Paintings, Henri Rousseau; To Apr. 30: Chinese Works of Art in Iron; French Engraved Portraits.*

**SAN DIEGO, CALIF.**  
Fine Arts Gallery Apr.: *Prints, Israel Doszko.*

**SAN FRANCISCO, CALIF.**  
Palace of the Legion of Honor Apr.: *Paintings, Martin Baer.*

**SANTA BARBARA, CALIF.**  
Santa Barbara Museum To Apr. 12: *Italian Old Masters; Victor Tischler; Apr.: Della Shull Thompson, William Heathcliff.*

**SAVANNAH, GA.**  
Telfair Academy of Art Apr.: *Old Masters; Watercolors, Leonora Quarterman.*

**SEATTLE, WASH.**  
Museum of Art To Apr. 11: *Art in War; American Red Cross Exhibit;*

*Sculpture by Jean Johanson; Apr. 7-May 2: 15th Annual Printmaking Exhibit; Jacob Elshin.*

**SPRINGFIELD, MO.**  
Art Museum Apr.: *13th Annual Exhibition.*

**TERRE HAUTE, IND.**  
Swope Art Gallery Apr.: *Prints & 71 Contemporary Americans.*

**TOPEKA, KAN.**  
Mulvane Art Museum Apr.: *Line That Live.*

**TORONTO, CAN.**  
Art Gallery Apr.: *Non-Jury Exhibition.*

**TULSA, OKLA.**  
Philbrook Art Center Apr.: *New Mexico Paintings; To Apr. 1: Oklahoma Artists Exhibition.*

**UTICA, N. Y.**  
Munson-Williams-Proctor Institute Apr. 5-26: *Drawings, Contemporary American Artists; Impressionism, French & American.*

**WASHINGTON, D. C.**  
Corcoran Gallery of Art To May 1: *18th Biennial Exhibition; Apr. 1-26: Landscape Club of Washington.*

**Smithsonian Institution Apr.: National Collection of Fine Arts.**

**Whyte Gallery Apr. 3-10: Drawings, Darrel Austin; Apr. 11-30: Paintings, Kisleng.**

**WEST PALM BEACH, FLA.**  
Norton Gallery Apr.: *Wood Engravings, John F. Hart; Paintings, Heinrich Pfeiffer; Oils, Pantuck.*

**WICHITA, KAN.**  
Association Galleries Apr.: *Watercolors, Karl Matten.*

**WILMINGTON, DEL.**  
Art Center Apr. 4-31: *European Poems in Miniature.*

**WORCESTER, MASS.**  
Art Museum To Apr. 18: *19th Century Portraits.*

**YOUNGSTOWN, OHIO**  
Butler Art Institute To Apr. 18: *Paintings, Dan Lutz; Ohio Watercolor Show; British Children's Paintings.*

## EXHIBITIONS IN NEW YORK CITY

**Ward Eggleston Galleries (161W 57) To Apr. 17: Exhibition, William Damon.**

**8th Street Gallery (33W8th) To Apr. 12: Paintings, Patricia Tucker; Apr. 13-30: Group Exhibition of Lorillard Wolfe Club.**

**Perargil Galleries (63E57) To Apr. 11: Gunnor Bull-Teilman.**

**460 Park Avenue Galleries (460 Park) Apr.: Contemporary American Portraits.**

**French And Co. (210E57) Apr.: Works of Art.**

**Frick Collection (1E70) Apr.: Permanent Collection.**

**Galerie St. Etienne, Inc. (46W57) To Apr. 24: Oskar Kokoschka, works.**

**Gallery of Modern Art (18E57) To Apr. 17: Paintings, Verres.**

**Grand Central Art Galleries, Inc. (15 Vanderbilt Ave.) To Apr. 10: Men in Uniform, Portraits by Margaret Fitzhugh Browne.**

**Kennedy & Co. (785 Fifth) To Apr. 15: Silk Screen Prints, Leonard Pytlak & Harry Shokler.**

**Kleemann Galleries (65E57) To Apr. 10: Works, Albert Sterner.**

**Koester Galleries (65E57) Apr.: Old Masters.**

**Knoedler & Co. (14E57) To Apr. 10: Paintings of Our Native Shores; Apr. 14-30: Portraits by Dali.**

**Kraushaar Galleries (730 Fifth) To Apr. 10: Paintings, John Koch.**

**Julien Levy Gallery (42E57) To Apr. 5: Drawings, Matta.**

**Macbeth Gallery (11E57) To Apr. 17: Paintings, Joseph DeMartini.**

**Marquie Gallery (16W57) To Apr. 10: Water Colors, Frances Pratt.**

**Mattise Gallery (41E57) To Apr. 10: War and The Artist.**

**Metropolitan Museum (Fifth at 82) Apr. 7-27: Contemporary American Paintings; To Apr. 6: American Industry at War; Apr.: Prints, Brueghel.**

**Midtown Galleries (605 Madison) To Apr. 17: Drawings, Minna Citron.**

**Milch Galleries (108W57) To Apr. 24: Watercolors by Whorf.**

**Montross Gallery (785 Fifth) Apr.: Group Show.**

**Morton Galleries (130W57) Apr. 5-17: Watercolors & Drawings, Ian MacIver.**

**Museum of Modern Art (11W53) Apr.: Latin American Art.**

**National Academy of Design (100 Fifth) To Apr. 14: 76th Annual Exhibition of American Water Color Society.**

**Newhouse Galleries (15E57) Apr.: Fine English and American Paintings.**

**Estelle Newman Gallery (66W53) Apr.: Group Exhibition.**

**Nierendorf Gallery (53E57) To Apr. 10: Paintings, Carl Hofer.**

**Noriyat Gallery (59W56) To Apr. 14: Paintings, Jimmy Ernst.**

**Passedoit Gallery (121E57) Apr. 1-24: Paintings, Eugene Paul Ullman.**

**Perls Gallery (32E58) To May 1: Daniel Austin Retrospective.**

**Pinacotheca (20W58) Apr.: Paintings, Molla.**

**Public Library (135 Second) To Apr. 10: Oils, Fay Hefland Gold.**

**Puma Gallery (108W57) To Apr. 11: Pathways Through Art; Apr. 12-May 2: Scribner Ames, Oils & Sculpture.**

**Riverside Museum (310 Riverside Drive) To Apr. 25: 7th Annual Exhibition of American Abstract Artists.**

**Rosenberg & Co. (16E57) Apr. 3: Works, Braque & Picasso.**

**Andre Seligmann Galleries (15E57) Apr. 5-30: American Art For Art's Sake.**

**Jacques Seligman Galleries (5E57) Apr.: Old Masters.**

**E. & A. Silberman (32E57) Apr.: Paintings by Old and Modern Masters.**

**60th Street Gallery (22E60) Apr. 1-30: Paintings by J. William Fiedick.**

**Harry Stone Gallery (555 Madison) Apr. 6-May 15: 19th Century Flower Show.**

**Studio Guild (130W57) To Apr. 10: Studio Guild Show; Apr. 11-May 1: Alice Conklyn Bevin.**

**Vaentine Gallery (55E57) To Apr. 10: Sculpture, Maria; Paintings, Mondrian.**

**Wakefield Gallery (64E55) To Apr. 10: Paintings, Arthur Sile.**

**Weyhe Gallery (704 Lexington) To Apr. 30: Works, Toulouse-Lautrec.**

**Wildenstein Galleries (19E64) Apr.: French Paintings.**

**Howard Young (11E57) Apr.: Old Master Paintings.**



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